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RETHINKING FEMALE ARCHETYPAL IMAGES IN CHARLOTTE BRONTË'S *JANE EYRE* AT THE TURN OF THE CENTURY

por Noélia Borges

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Esta Dissertação de Noélia Borges de Araújo, intitulada Rethinking Female Archetypal Images in Charlotte Brontë's *Jane Eyre* at the Turn of the Century, foi julgada adequada e aprovada em sua forma final, pelo Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina, para fins de obtenção do grau de

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I dedicate this dissertation to my granddaughter, Bruna Borges de Araújo Bulhões, in the hope it can be helpful to her in the near future.

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I must confess here to those who will become acquainted with this piece of work how the idea came up, how it was developed, and mainly, who illuminated, helped to construe, consolidate and make the experience true.

I believe that nothing happens accidentally. Everything arises and links in relation to everything else. Our whole life is comprised by the will within us. Accordingly, some people who took part in the enterprise of ideas for this project seem unconsciously and harmoniously chosen as leading agents in the process of stitching the pieces to form a whole. Thus, each of them has an important role within it, so that their names could not be omitted. Admitting the whole pollen path as totally mine, I would be doing a great injustice to individuals who generously exchanged intellectual ideas with me.

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familiarize myself with the deepest spiritual potential and its significance, so that the sign-posts along my way can be better interpreted now.

Nothing seems more appealing to work with than imperfections – the dark side of human nature which houses the unconscious world. It is the shift from the geocentric world to the heliocentric one that most fascinated me so far – a life-nourishing subject. As far as this issue is concerned, I should also include here my thanks to Carlos Bernardo Loureiro, a lawyer, a journalist, and mainly, one of the greatest researchers in spiritualist studies in Bahia. It was from his lectures that I realized that the universe is just a magnified reflection of our own most inward nature. Life, in all its aspects, is just a metaphor – only a transitory reference. Having been convinced of the experience of the inner world, I thought about reconciling academic research with my own beliefs, so that I could harmonize the purpose of outer values with inner ones.

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ABSTRACT

RETHINKING FEMALE ARCHETYPAL IMAGES

IN CHARLOTTE BRONTË'S *JANE EYRE*

AT THE TURN OF THE CENTURY

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This dissertation proposes to rethink female archetypal images in Charlotte Brontë's *Jane Eyre*, focusing on the influence of the said images on the heroine's psychological development. As Brontë's novel was written at a time – the nineteenth century – when women's condition was mostly determined by male culture, that is, their feminine self was to a great extent constructed by socially oppressive parameters and their experiences were mainly confined to domesticity and reproduction, I present in the Introduction an overview of nineteenth-century women's social and psychological oppression, the effects of social, economic, and political constraints upon women's lives, careers, and minds, and eventually, some of the ways in which they have broken out of patriarchal bonds. To assess the positive and negative aspects of women's psyche, I offer in Chapter I a summary of Carl G. Jung's

theory of archetypes and individuation. In Chapter II, after seeing women's alienation under the perspective of Sandra Gilbert and Susan Gubar, as well as Annis Pratt, I revise Jung's concepts of self, shadow, persona, animus/anima, mother, and individuation in the light of feminist archetypal theory by Estella Lauter, Carol Rupprecht, and Demaris Wehr, pointing out positive and negative aspects which they recognize in Jung's treatment of the Feminine. I proceed to identify in Chapter III a powerful androcentric culture holding sway over the structure of *Jane Eyre*, responsible for distorted, inaccurate concepts and judgments of the Feminine. In view of this reflection, I argue and attempt to demonstrate how Charlotte Brontë corrects, updates, and demystifies feminine experiences, liberating women from historical marginalization, to a life where men and women can live their personal relations more cooperatively and harmoniously. In the Conclusion, I establish Charlotte Brontë's model of woman as advanced for her time, especially regarding the way the heroine struggles to reach a sense of identity and independence. Following the course of female imagination through *Jane Eyre*, I conclude that there are recurring patterns of behavior either in men or in women, patterns which may vary according to culture, family environment, and personal identity. Indeed, to consider such patterns as exclusively feminine or masculine is to encourage stereotypes and dichotomy between the sexes.

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RESUMO

REPENSANDO, NESTE FINAL DE SÉCULO, AS IMAGENS ARQUETÍPICAS FEMININAS EM *JANE EYRE*, DE CHARLOTTE BRONTË

Esta dissertação se propõe a repensar as imagens arquetípicas femininas em *Jane Eyre*, de Charlotte Brontë, com ênfase especial na influência dessas imagens no desenvolvimento psicológico da heroína. Tendo em vista a época em que o romance foi escrito – século XIX – quando a condição das mulheres era predominantemente determinada pela cultura masculina, isto é, o "eu' feminino era amplamente construído com base em parâmetros socialmente opressivos e as experiências femininas basicamente se limitavam à vida doméstica e à reprodução, apresento, no capítulo introdutório, uma visão geral das opressões sociais e psicológicas sofridas pelas mulheres no século XIX, assim como os efeitos que as restrições sociais, econômicas e políticas operaram-lhes na vida, na carreira profissional e na mente, e desenvolvo alguns aspectos através dos quais as mulheres vêm conseguindo se libertar dos vínculos patriarcais. Para investigar os aspectos positivos e negativos do seu mundo psíquico, apresento, no Capítulo I, um resumo da Teoria dos Arquétipos e da Individuação, conceituados por Carl G. Jung. No capítulo II, depois de examinar a alienação feminina sob a perspectiva de Sandra Gilbert, Susan Gubar e Annis

Pratt, reviso os conceitos Jungianos do "eu", da "sombra", "animus/anima" e da mãe, assim como o processo de individuação, à luz de conceitos da teoria feminista dos arquétipos, segundo Estella Lauter, Carol Rupprecht e Demaris Wehr, destacando os pontos positivos e negativos no tratamento dado por Jung ao Feminino. Em prosseguimento, identifico, no Capítulo III, a existência de aspectos relevantes da cultura androcêntrica na estrutura do romance *Jane Eyre*, que considero responsáveis por conceitos e julgamentos inadequados e distorcidos do Feminino. Dentro dessa reflexão, argumento e tento demonstrar como Charlotte Brontë corrige, atualiza e desmistifica as experiências femininas, liberando as mulheres da situação histórica marginal, para que possam viver suas relações pessoais de maneira cooperativa e harmoniosa. Na Conclusão, reconheço o modelo de mulher retratado por Charlotte Brontë como avançado para a época, especialmente por se tratar de uma heroína que luta para conquistar identidade e independência. Acompanhando o desenvolvimento da imaginação feminina no romance *Jane Eyre*, concluo, acreditando na existência de padrões comportamentais que se repetem comumente tanto nos homens como nas mulheres, padrões que podem variar de acordo com a cultura, ambiente familiar e identidade pessoal. Considerá-los exclusivamente femininos ou masculinos seria reforçar estereótipos e a dicotomia entre os sexos.

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The Other Side of the Mirror

Mary Elizabeth Coleridge

I sat before my glass one day,
And conjured up a vision bare,
Unlike the aspects glad and gay,
That erst were found reflected there –
The vision of a woman, wild
With more than womanly despair.

Her hair stood back on either side
A face bereft of loveliness.
It had no envy now to hide
What once no man on earth could guess.
It formed the thorny aureola
Of hard unsanctified distress.

Her lips were open – not sound
Came through the parted lines of red.
Whate'er it was, the hideous wound
In silence and in secret bled.
No sigh relived her speechless woe,
She had no voice to speak her dread.

And in her lurid eyes there shone
The dying flame of life's desire,
Made mad because its hope was gone,
And kindled at the leaping fire
Of jealousy, and fierce revenge,
And strength that could not change nor tire.

Shade of a shadow in the glass,
O set the crystal surface free!
Pass – as the fairer visions pass –
Nor ever more return, to be
The ghost of a distracted hour,
That heard me whisper, ' I am she!'

(1908).

INTRODUCTION

In Search of Women's Sense of Identity

No time is more appealing to discuss, rethink and reevaluate women's issue than now at the turn of the century, when people start questioning values in life, a kind of nostalgic moment which makes human beings search for the true nature of things. Many literary writers, anthropologists, sociologists, as well as historians, biographers and feminist critics have intensively followed, discussed, and produced a proliferation of materials on women's questions. A great deal of reflection on the nature and experiences of women has enabled readers to recognize a strong preoccupation with gender-related issues, for the written production that has ensued has examined traces of a prevailingly male stereotypical view of women and has analyzed female's often secondary role in society and, consequently, in texts. Most of these works seem either to accept and defend the binary difference between the sexes or to resist the distinction by appointing culture (the capitalist system and its social practices) or biology as the basis of original states. As a matter of fact, women, coupled with ethnic, racial minorities, working-class individuals as well as gays and lesbians, may still be seen in many societies as oppressed by and excluded from various institutions of power, such as educational, religious and governmental. These three latter spheres have often denied access to their territory by differentiating these so-called minority groups from other individuals, according to rules and definitions of otherness and sameness that their system

imposes upon the Others. It is this very system of power which has constructed a distorted concept of the self or the individual of the minority groups. Consequently, such minorities have turned out to be a group of marginalized and oppressed people. The common denominator among them is that they are all influenced by a politically oppressive system of power, dominated by men – either in the world inside or outside literary texts.

It is not only from life but also from literary production that women learn to repudiate and protest against male hegemony. In her essay "Literary Paternity", Sandra M. Gilbert examines Gerald M. Hopkins's metaphor of the text's author as "a father, a progenitor, a procreator, an aesthetic patriarch", whose pen has the powerful ability "to generate life" and "create a posterity". Gilbert observes that Hopkins sees the poet as "God the Father", "a paternalistic ruler of the fictive world he has created". Further, Gilbert recognizes that different writers have defined aesthetics in different ways but all of them agree with the notion of author/father – the metaphor of literary paternity. It was this model that prevented many women from daring to cross the boundaries that men conferred to them – the domestic sphere. Literature was then considered men's realm, not women's business, physiologically and sociologically, and the pen, a "male 'tool', and, therefore, not only inappropriate but actually alien to women". Gilbert furthers the foregoing ideas by adding Werninger and Southey's notion that "women exist only to be acted on by men, both as literary and sensual objects". The ones who dared to "attempt the pen" were considered "unfeminine" and "intrusive", and thus, "absolutely unredeemable", for betraying their own femininity/nature. In addition, by examining women's cultural and literary constraints in Leo Bersani, Jane Austen, and Geoffrey Chaucer, Gilbert asserts that patriarchal authority is engraved in their written texts through characters' discourse, which makes the critic infer

that the idea imbued in many of these literary productions is that of a writer 'fathering' his own text, and "his literary creations are his possession, his property" (491). This remark implies that the writer has absolute control and rights of authorship/ownership of the writing enclosed on the printed page. Thus, women are reduced to "mere properties, to characters and images imprisoned in male texts" (492) (and as many women writers have begun their career by searching glance into male literary texts, they also used to deprive their female characters of certain autonomy). As we can already see, literature used to be a mere reflection of the patriarchal structure of Western society and its misogynistic basis. Thus, throughout history, culture and literary production have silenced, sentenced, jailed, rendered mad, as well as framed and subordinated women to male superiority and expectations because autonomy was considered incompatible with women's nature. This connection between male sexuality and literary power mediated by pen/penis and delightedly poured into the page gave birth to an explicit patriarchal theory of literature (486-496).

However, as Gilbert argues in the same essay, although women may be entirely speechless and trapped within a text or within an image, their "invincible" sense of their own self cannot be trivialized. She corroborates Mary E. Coleridge's metaphor in the poem "The Other Side of a Mirror" (printed as epigraph to this thesis), concerning the idea of women's sense of their own autonomy/interiority. Moreover, for Gilbert it is innate in human beings the habit of disobeying or refusing to obey authority ("both divine and literary") and stubbornly insisting on their own experience. Further, Gilbert suggests a passage from Jane Austen's *Persuasion* (Anne Elliot and Captain Harville's discussion) to illustrate women's 'inconstancy' and their secret self in going against the traditional authority of literary paternity. Ironically, from Gilbert's perspective, it is the display of women's "monstrous

autonomy" within male production. This emphasis on women's duplicity in male texts helps to encourage the idea of a female generative power which enables women to defy male authority of pen/penis – an inescapable habit that started in Eden. This issue of duplicity will be relevant for the analysis of Charlotte Brontë's Bertha Rochester as an example of self trapped in the text, and her death as a metaphor of the way Brontë used to substantiate the idea of women writers climbing out from male traditional authority in literary texts (486-496).

In the opening of the first chapter of *A Literature of Their Own*, Elaine Showalter quotes George Henry Lewes from "The Lady Novelists", when he claims that "The advent of female literature promises women's view of life, women's experience...". But later, he remarks that "...men and women have different experiences... the literature of women... has been too much a literature of imitation" so "to write as women is the real task...". Showalter uses Lewes's assertion as a starting point for the discussion of the female tradition, that is, whether women had appropriated men's literature, or if they could get free from male cultural domain and their experience, have gone beyond the individual and reached an autonomous or self-defining tradition. Indeed, women's distinctive ability for fiction within the nineteenth century could not be overlooked in the face of the most prominent examples Showalter gives, such as Jane Austen, Charlotte Brontë and George Elliot. In fact, the larger question is concerned with the way these women have crossed male frontiers and conquered their own space within the literary canon (3-36).

Dealing with the peculiarities of women's literature, Showalter goes from the fantasy of the "Amazon utopia" – a place to which men would have no access (a theme which prevailed in America and British writings from 1880 to 1910) – to a range of stereotypes of

femininity that had flourished in patriarchal culture, in order to describe the personal and psychological traits of women writers (childless thus neurotic, unmarried, married and childless, and so on). However, Showalter sees great difficulty in defining women's literary history for different reasons. First, she points out the prevailing tendency to derive theories from the work of a few novelists, considered only the "great" novelists (Jane Austen, the Brontës, George Eliot, and Virginia Woolf), ignoring a vast range of other minor ones. For Showalter, the other difficulty critics must face in understanding women's culture derives from the fact that, instead of their works reflecting "a special female self-awareness", women novelists tended to project into them many of the stereotypes of the femininity created by the patriarchal culture as well as the biological and literary differences between male and female (3-36).

Yet, the struggle of the feminist movements for women's equal rights and needs in America and England in the 1960s, and the great interest in defining a female self-expression in literature around 1968, helped to systematize women's literary history. In the 1970s, a new wave with no association with the patriarchal institution of literary criticism but greatly concerned with what has been overlooked or unsaid within women's production happened to advance the definition of a female tradition. This perceptual concern, termed "gynocritics", was focused on mapping and stressing women's texts, so that such literary production could be free from the marginal or subordinated position, with the view of reaching the same condition and space of men (who controlled the fictional field so far). Following Susana Funck's line of thought in her book *Feminist Literary Utopia* as regards pioneer studies in "gynocritics", it is worth mentioning *The Female Imagination* by Patricia Meyer Spacks (1975), *Literary Women* by Ellen Moers (1976), and *The Madwoman in the*

Attic by Sandra Gilbert and Susan Gubar (1979) (10). Later on, feminist critics felt the need to reinterpret and revise the evolution of women's literary history to see whether they have a collective identity with consistent and dominant patterns, images, themes and conflicts, or if their ways of perceiving the world and their imagination changed and developed in time-span. Whereas Spacks advocates a "female imagination", that is, recurring patterns of images over generations, Showalter strongly resists this essentialist idea for seeing two great problems in it: first, she recognizes that, by specifying female images, the theory runs the risk of emphasizing stereotypes of women; second, this "imaginative continuum" suggests the idea of something fixed, a tendency to reiterate the dichotomy between the sexes. For Showalter, women's mind is certainly influenced by the historical context in which they are living (political and socio-economic influences), which inevitably act upon their personal development as well as their way of facing the world (3-36)[1].

Following the recent history of Western women I realize that, despite several attempts to revise their traditional images and roles within different mainstreams of thinking and acting, ignorance and misconception about their "backward condition" and "sense of inequality" still dominate in our societies, for most written works about women's lives trace patterns of their experience through the limitations of individual consciousness and human culture. Yet, the amount of contribution in terms of information that different fields of knowledge have offered to the study of women's mental processes (perceptions, imagination and cognition) is still relatively small. I share with Estella Lauter and Carol Rupprecht, in their article "Feminist Archetypal Theory: A Proposal", the idea that only by descending to the deep layers of women's unconscious will it be possible to evaluate their genuine nature (personal and experiential) without the influence of a culture so much contaminated by

religious, sociological as well as economic and political biases. The highly complex search for "patterns of women's experience" through the unconscious seems possible due to the "degree of independence" that the generative energies of the unconscious have in relation to the mechanisms of consciousness (220- 239).

Lauter and Rupprecht's idea of going down the unconscious to meet women's genuine images could not be applied if Jung's concepts of this deep level of the human psyche had not been developed, read, drawn on and criticized. As a matter of fact, for these archetypal feminists, Jung's analytic writings, despite having been excluded from both psychoanalytic mainstreams and schools of literary criticism, make an undeniable contribution to works of contemporary ego psychologists and feminists. It is here where the two systems of thought converge. Jung's psychoanalytic movement and the feminist movement have both been object of criticism for much the same reason – the question of otherness and its implications. Both views focused on an alien reality, that is, on the difference they see in the patriarchal mode of self. However, while Jung believes in archetypal gender difference, the feminists dismiss Jung's essentialist idea and question simplistic notions of the feminine.

I could not go further in the discussion of both systems – Jung's and the feminists' – without supplementing brief information about each of these, in a certain way, controversial and tabooed fields of thoughts. My primary concern here is with Carl G. Jung (1875-1961). According to Christine Gallant, in her book *Tabooed Jung*, since his break with Sigmund Freud (1856-1939), Jung was excluded from the psychoanalytical movement for being considered a 'mystic' (mysticism was considered a contagious infection to the "social cohesiveness of Freud's group"); worse still, Jung became a tabooed object for transgressing

Freud's psychoanalytic theory (particularly, Freud's libido theory) with his concepts of archetypes and the collective unconscious – forbidden territories for psychoanalysis, and mainly, for challenging the 'mana' of Freud. Here starts the dismissive and hostile criticism on Jung's theory. Literary critics as well as psychologists judge Jung as 'occultist' and Freud as 'rationalist'. The attack on Jung's "formless, mystical doctrine" persists to the present time – a taboo which surrounds not only Jung and his books, but often his followers. One of the main reasons for his exclusion from the psychoanalytical field or simply indifference to him is found in his method, which was considered not based on science and empiricism as Freud's was. Gallant strongly disagrees. First, she ties Jung's work with science, arguing that the "so-called 'occult' fields of astrology and alchemy were the ancestors of astronomy and chemistry; then, she invokes Donald Spence's claim that "psychoanalysis being a science is a metaphor only", because the conclusions of its hypotheses and theories "should be based upon evidence, not authority" (57-80) .

Still according to Gallant, "marginality can be a source of power", for the danger and threat outsiders offer to the structures of society. For her, to be marginal is then to be tabooed. Here she inserts the case of Jung's theory and his followers. The so-considered "pollution behavior" of Jungian thought was something that should be avoided in order not to contaminate the prevailing social rules and order. Yet, it is this very "pollution behavior" that vested Jung with power for defying "dogmas" or "formal categories"[2]. For Gallant "censorship and suppression" are then exclusory methods employed to ban "painful materials", such as Jung's works. Several reasons underlie Jung's process of exclusion, and consequently, marginality. Firstly, Gallant states that Jung's theory was inaccurately summarized as "less flexible" and "essentialist" for his idea that a "collectively shared

unconscious and a transpersonal structure of archetypes inform human experience". Whereas the Freudian approach seeks meaning in the individual's personal experience, the Jungian one does so in a "transformational process beyond language, and therefore beyond anything we can possibly know" (57-80).

Still pursuing Gallant's line of thought, we see that poststructuralist literary critics allied with Freud's partisans often disclaim any relevance to Jung's material and, worse still, propose his exclusion from psychoanalytic mainstream. In fact, they associate Jung's studies of myth with the structuralism from the 1960s and the 1970s, which they prefer to forget. Indeed, if we follow some definitions of structuralism that Gallant gathered from Edith Kurzweil, Levi-Strauss and others, we will see how Jung's concept of "deep universal mental structures" shared by all humans was assimilated within the mentioned literary criticism, although not recognized, and even dismissed, but of fundamental contribution to structuralist critics. On the other hand, Gallant asserts that Jung's marginality and voicelessness should interest the poststructuralist critics with his psychoanalytic theories of repression and resistance as well as the reading techniques for these specific behaviors. Among some of Jung's thoughts in line with poststructuralist work, Gallant cites the process of amplification, the one the poststructuralists use to read a text in consonance with Jung's interpretation of consciousness through "parallels and correspondences from ancient as well as contemporary cultures, and associations with world-wide myths, religions, arts, histories". Here the exploration of textuality would place Jung into current concerns (57-80).

To understand Jung's theory of the psyche and sense how to read experiences that burst out from the unconscious, one must become familiarized with key terms Jung adopted, such as, self, ego, persona, shadow, anima/animus, collective unconscious, and

individuation. It is his concept of the collective unconscious and the images and ideas that spring out from it – archetypes – which are the most problematic areas in his work, in what concerns archetypal gender difference. It is Jung's androcentric bias, that is to say, his "inordinate" interest in the male psyche, which the feminists have most criticized. Chapter I of this thesis shall provide a summary of Jung's psychoanalytic theory, so that it can be contrasted with the archetypal feminist critique in Chapter II.

After having dealt with Jung's perspective, it is time to introduce my second concern in this work: the perspective of the feminists, mainly the archetypal revisionists. My first emphasis here is on the common usage of the word 'feminism'. According to the historian Barbara Caine, in *Victorian Feminists* (1992), the term 'feminism' was coined in the beginning of the twentieth century and commonly used after the First World War. At first, 'feminism' covered all women involved in writings about themselves and their lives, later, female activists and women writers (female is related to womanhood, and femininity, a cultural concept of woman). Caine submits that some historians prefer to restrict the definition of feminists to those groups which were engaged in the attempt "to change the position of women or ideas about women", others, to those who had a leading position within English women's campaigns. Studying feminism, Caine becomes aware of how complex and intricate feminist activities – coupled with ideas and beliefs about the situation of women, the "nature of femininity, and the basis of sexual oppression" – are, which she happens to attribute to a "diversity of approach and political commitments" within the movement (1-17).

In Chapter III, I shall attempt to apply the foregoing theories – Jung's and the feminists' – to Charlotte Brontë's *Jane Eyre*, considering that this novel provides a fertile

soil to analyze female archetypal images. As we open *Jane Eyre*, we may find interestingly perishable and out of date material, such as the moor, the mid-Victorian environment; however, as we move on, we are so intensely immersed in the vigorous and ferocious outburst of Jane's mind, the red and passionate glow of her inner tint which Brontë feels, seizes, imputes and imprints in characters and in the narrative, that we feel forced to devour every page she writes, rushing to a finish. Brontë's pictorial imagination, that is, her creative process of giving artistic forms and features to life, deserves investigation.

Thus, I have chosen *Jane Eyre* as my object of investigation in order to offer to women's studies a revisionist perspective of female archetypes in that novel. It is my purpose here to analyze Brontë's construction of female characters in the light of Jung's theory of the unconscious, the archetypes and the individuation process, in contrast with feminists' points of view, taking into account that C. Brontë seems to disrupt the ideology of patriarchy and, most importantly, to liberate women, and in particular, women writers, from male oppression and hegemonic discourse. My application stems from the revision of female images in the novel, either through women's relationship with their counterparts, or projected in dreams, drawings, and fantasies, to see to what extent C. Brontë resists and deconstructs the prevailing scripts of female subjectivity, evincing new perspectives of femininity, breaking the dichotomies between the sexes and building a new consciousness of gender, and how the old patterns of literary conventions (women subordinate to men, male dominance in public and private spheres) are challenged along the narrative.

When I started this dissertation, I intended simply to gather Jung's and the archetypal feminists' views on women's experience, without coming down to a comparative view of the overall situation of women in the nineteenth and the twentieth centuries. However, this

seems worth attempting in my conclusion, because I realized in the course of my research that women seem to apprehend their own way of being by a continuous manifestation of the same images throughout history, although these images come up in different style, according to culture and nation, wearing a modern dress. It is depth psychology[3] which teaches us how radically we are influenced and motivated by impulses which are below the threshold of our consciousness, which seems to justify the sameness of certain prevailing manifestations.

Differently from the last years of the nineteenth century, a time when questions of moral and social behavior reached an impassioned debate about the breakdown of the rules that hold society traditionally together, and of a variety of controversies that the emergence of a New Woman brought about, this *fin-de-siècle* is more seriously marked by erosion of standards of morality, codes of behaviour and sexual ethics. If, on the one hand, women authors have advanced in large steps within the fictional worlds and their space is now significantly recognized in the canon, to the point of alleviating the hegemonic supremacy of male norms, values and laws within it, on the other hand, women's subjectivity is still a slippery territory, hard to negotiate between what is innate and what is culturally assimilated. Thus, most of the plots in women's fictions are the result of utopia, something they dream of reaching but that can be considered as still problematic areas in their real lives. Women's discourse can be seen then as an instrument of their ideology based on their innermost desires, which is part of a process of constructing their own identity. It is true that what women have written so far has been refined; that is, it is no longer the product of men's conceptual framework and desire but their own. However, most of women's view is still just a cry against male supremacy, rather than a palpable and altered reality.

Notes

[1] After focusing both on Jung's and the feminists' theories of the archetypes, separately and within Charlotte Brontë's *Jane Eyre*, I shall present my own view of these debatable concepts.

[2] Gallant illustrates this part with an excerpt from Freud's letter to Jung: 'My dear Jung, promise me never to abandon the sexual theory... . We must make a dogma of it, an unshakeable bulwark' (78).

[3] According to Estella Lauter and Carol Rupprecht, depth psychology is any system of psychology, as psychoanalysis, which deals with the process of the unconscious (7).

CHAPTER I

THINKING JUNGIAN ARCHETYPES, THE COLLECTIVE UNCONSCIOUS AND THE INDIVIDUATION PROCESS

J. J. Clarke, whose study of Carl G. Jung I much admire, points out that, for Jung, "man is a kind of a microcosm", and the human mind, a macrocosm – "an internal, non-spatial universe", "full of wonders" as well as "unimaginable complexity" (97). However, if Jung's thoughts on the human mind, on the one hand, have achieved much popularity, on the other, they have undergone criticism due to the great deal of controversy that they have caused. The issue is that, as we live in a culturally materialistic age, matter has become the center of attention, so that the realm of the psyche is a path often rejected and even tabooed by many scholars and academics. In fact, it was against the background of this orthodox materialism prevalent in the end of the nineteenth century that Jung constructed his ideas.

As stated in the Introduction, the present work is an attempt to investigate Jung's theory of the archetypes and the collective unconscious, as well as the individuation process, especially in regard to the feminine and correlated aspects, such as the shadow, persona, the evil, the animus/anima concepts, and the mother (the Great Mother and the stepmother), and the child. As this area has a specialized terminology, it is my intention to adopt Jung's terms in order to be faithful to his phraseology.

Before entering Jung's interpretation of the theme of the feminine and the nature of the archetypes and the collective unconscious, it is worth positing not only the contribution of Jung's theories to modern thought but also the main sources which gave birth to them. For Jung, the advance of science at the end of the nineteenth century changed the face of the world to the extent of limiting, to a materialistic standpoint, the grounds for scientific investigation. Psychology was considered just a philosophical theory, not a field based on experience. Freud's explanation of the psychic phenomena on the "physiology of instincts" was to a certain extent responsible for the welcome of this "materialistic outlook". In the meantime, the scientific field did not offer all the answers to the phenomenology of the "human psyche as a whole". What I would consider a narrowness of knowledge in the medical field gave way to great prejudice concerning Jung's empirical theories. Still following Jung's ideas, whereas medical psychology (Freud and his partisans) limits its ground to instinctual and social investigation, his experience reaches the "phenomena of world-wide distribution", covering the psychology of ancient peoples as well as mythology, alchemy, comparative religion and the history of literature. From this, Jung understood that theories of the outside world did not offer an adequate reference to support psychic processes, but, conversely, the content of the psyche could explain the external appearance of the world in the form of images independently of our will (*The Archetypes and the Collective Unconscious* 55).

According to Clarke, it is relevant to mention the influence of some thinkers on Jung's "conception of the unconscious and the potential of the psyche", such as Kant and Goethe along with Schelling and Schopenhauer, as well as Hartmann and Nietzsche. For Clarke, these thinkers were sources which mostly influenced Jung's thoughts, rather than the

scientific rationalism of Freud, his counterpart. Among these influences the philosophy of Immanuel Kant (1724-1804) was particularly important for Jung's work in the aspect concerned with the theory of the archetypes. For Kant, our modes of understanding the knowledge of the world are not only based on our individual "perception and thought" but are also in accordance with "universal rules" structured in all human minds. Now, for Jung, every experience derives *a priori* from the mind which in turn "translates, filters, allegorizes and falsifies" its images. In fact, the mind's contents are only "a world of images" which offers an ambiguous language to be deciphered. Although "irrepresentable", its effects can be visualized. This situation has been compared with that of physics in which "the smallest particles are themselves irrepresentable" but where it is possible to build up a model by their effects. These images/ patterns which are present in every living creature Jung called archetypes (28-29). I shall present a fuller account of the theory of the archetype along this chapter.

Before appropriating any partial and univocal view of Jung as some scholars did, such as that of Jung as a modern prophet, a magician, "the founder of a new post-Christian religion centered on the self and psyche", I share with Clarke the need of grasping "the fundamental dialectical nature" of Jung's thinking. In fact, it was Jung himself who considered his theory on the human psyche not as a doctrine but as provisional thinking engaged in experiments which were open up to "further amplification", envisaging the possibility of "inadequacies and shortcomings" in the future (14-16). It is also worth noting that Jung recognized the importance of the spiritual world for primitive people as well as for the Graeco-Christian civilization of the West, and for mediaeval thought. Jung noted that the

world of spirits was not anything new. The psychic and physical worlds were both integral parts of the reality which primitive human beings directly and faithfully experienced (98).

In view of all these claims, I see that time passes by and human beings continue to turn their attention to the psyche with the expectation of filling gaps left by the materialistic world. The renewed interest in the psychic field is expressed through the great number of investigations which have been conducted so far, particularly in the sphere of the unconscious. In the exploration of this theme, I also see that Jung left a significant contribution. Jung did not so much want to "reconstruct" or "recapitulate" the beliefs of the primitive human being, but to present a new scientific approach to the life of the psyche in growing development, believing that in the roots of the conscious mind lies the archaic material of the unconscious. Moreover, it is important to say that Freud's and Jung's ideas had radically different standpoints and methods to explain the unconscious. Whereas the former linked his work to sexual theory and saw the unconscious as a "kind of repository" for repressed "sexual desires", the latter regarded the unconscious as "the matrix out of which consciousness grows" (98-109).

After the polemical idea of the individual, or personal unconscious, Jung developed the hypothesis of a deeper psychic stratum, something which, at a certain point, binds every living creature in the universe. He called this stage beneath the individual unconscious the "collective unconscious". Jung admitted that among the recognized number of theories he developed, the concept of the collective unconscious seems to offer "much misunderstanding", owing to the fact that it can be mixed up with the personal unconscious. To clear up such misconception, he established the difference between personal unconscious and collective unconscious on the basis of experience. For Jung, the collective unconscious

is an "integral part of the psyche". The experience of the collective unconscious is innate. It is not personal but universal (the need to revise the concept of the universality of the archetypes will be one of the feminists' proposals, which will be discussed in Chapter III). Conversely, the experience of the personal unconscious lies in the individual who once lived it but let it slip out of the conscious level and repressed it. Whereas the content of the personal unconscious comprises the complexes, the content of the collective unconscious is made up essentially of archetypes (*The Archetypes and the Collective Unconscious* 3-42). The deeper strata of the collective unconscious he called archetypes. For Jung, archetypes dwell in the unconscious level of the human psyche, expressing themselves in the form of personal images. The forms that these images take depend on the personal consciousness in which they happen to manifest themselves *(The Archetypes and the Collective Unconscious* 116-119).

Here I believe it is worth positing the distinction that Jung draws between archetype and archetypal image. According to Joland Jacobi, Jung used the term archetype for the first time in 1919. It was inspired not only in Dionysius, the Areopagite, and Irenaeus, but also in Jung's own experience. The term archetype covers the notion of perceptible and nonperceptible potentials. By perceptible, Jung meant all sorts of psychic and universal motifs, an inherited possibility of prefigured patterns with no specific contents. These changeable representations Jung called archetypal images. As to the irrepresentable and nonperceptible potential believed to belong to the brain structure, he named archetype. This "inborn schemata" is unchangeable, but its effects can get the most numinous charge and the richest meanings. The archetype is the magnetic source which is endowed with the generative faculty of transforming the psychic phenomena into definite forms (*Man and His*

Symbols 311-73). With the distinction between archetype and archetypal images, I see that Jung gave much more flexibility to the archetypal images over the archetype *per se*. Demaris Wehr asserts that Jung attributed to the archetype a "karma aspect" and an omniscient nature, so that no one can escape but rather recognize and alter the images the archetype takes (*Jung & Feminism* 92-93).

For Jung, the idea of archetypes echoes in different fields of knowledge, such as mythology and comparative religion (though with differences), which assures that this theory "does not stand alone" but meets the same basis to represent the collective unconscious. For example, in mythology these universal forms are often recognized as "motifs" or images; in primitive lore they are seen as "*représentations collectives*" (a word Jung borrowed from Lévy-Bruhl's in *La Mythologie Primitive*), while in comparative religion the archetypes are defined as "categories of imagination" or "primordial thought" (*The Archetype and The Collective Unconscious* 43). To explain the difference, Jung stated that in mythology the forms that these psychic contents take have not yet received any conscious modification. He further defined myth as allegories of the "psychic phenomena" of nature – a kind of projection of the unconscious images. Thus, these allegories are only a subjective representation or an "outer dress" of "unconscious psychic images". In dreams and visions these manifestations of the unconscious world take on a much more individual and naïve form than in myths. Nevertheless, in esoteric teaching as well as in the "ruling world religion" these original experiences of the soul dress authoritative formulae, carrying out the mark of tradition (*The Archetype and the Collective Unconscious* 6-7).

So far I have been concerned mainly with the concept of the archetype as well as its shapes and boundaries. Now it is time to turn to some examples of archetypes, according to

specific situations of human life, either emotional or cultural, especially the ones concerned with females. Among the archetypes that play a chief role in the natural growth of the masculine/feminine psyche, the shadow is one of the components for the self/totality. However, I see that it is impossible to discuss the shadow archetype without mentioning other aspects of the human psyche, such as self, ego, evil, and persona.

According to Jung, the difference between the self and the ego lies in the fact that while the former is a much larger aspect of the human psyche, the inner regulating center of one's personality, the latter is just a small part of the self – the center of consciousness. It is in the self that the impulses and the evil side of the human mind harbor (*Man and His Symbols* 159-185). Still related to the concept of the self is the image of God. Investigating Jungian studies, Wehr sees that Jung recognized the image of the self in the unconscious as a near equation of God, because both stand for the goal of wholeness. And, as such, this archetypal image is able to assume symbolic personalities distinct from the ego (*Jung & Feminism* 88). Considering Jung's viewpoint, I would argue that what humans have in mind is just an inner image of God, a conjunction of opposite forces like the ones they experience in their own nature. Thus, Jung's God is not free of a dark or evil side. This evil/shadow side is of psychological importance for the God-image, otherwise humans would keep it alone and subsequently would live in a constant "state of guilt". Wehr also affirms that in Jungian psychology both humans and God are unconscious of their shadow, but they each have the potential for wholeness, which they can reach when "they move beyond their opposition between the conscious and unconscious, the rational and the irrational" (*Jung & Feminism* 87-89). On his turn, John A. Sanford states that psychologists and scientists also experience this God-image within the human psyche, for which they give

the term – the self. They see the self as the fundamental reality of human nature, the totality, because it comprises all opposites within every living creature – "the conscious and the unconscious, the masculine and the feminine". As far as evil is concerned, Sanford claims that it is impossible to deny the existence of evil in the God-image, otherwise humans would inevitably be plunged dangerously into a life of illusions. By acknowledging the duality of their own nature, humans would be able to avoid identification with the evil side of their personality, so that they might overcome its genuine intentions, strengthening the good ones. This is the task for the ego that has "the measure of free will" and helps life reach its balance through the conciliation of the two opposite forces (*Jung and the Problem of Evil* 51-57).

I realize that Christian theology experiences God differently. Theologian principles often carry out dogmatic assertions of the image of God. Theology sees God as a superior entity in knowledge, wisdom and goodness, and hence, free of the evil dimension. For this evil nature Christian theology presents the figure of Satan. Based on these conventions, Christian theology tries to imbue people's mind with the idea of a transcendent God who is capable only of good actions but always ready to punish human creatures for their evil deeds. There is no chance of redemption after death to believers who do not follow the Divine Commandments. Contrasted with the divine creature, there is his opposite, the figure of Satan, as a negative entity that works hard, all the time, in order to deviate man from God's will. Moreover, the story of the Fall of Eve in the Garden of Eden gave rise to the first version for the original sin. By submitting to Satan's temptation, Eve confirmed her true nature. From that time on, evil became ingrained in human nature, and consequently woman became the first sinner. These ideas are of utmost importance to understand some characters in the fictional world.

As far as the ego is concerned, it is worth saying that this aspect of the human psyche has a close relationship with the shadow. The shadow represents either those "unknown or little-known attributes and qualities of the ego", or some collective aspects out of humans' personal life, which they deny in themselves but can easily identify and dislike in other people. The shadow is then much more related to aspects of the personal unconscious than to the collective unconscious. It is relevant to include here another aspect of humans' personality, the persona. The persona has come to imply the mask one adopts to play certain roles on the stages of life. The shadow and the persona have contrastive qualities. Unlike the persona, the shadow is not always a negative archetypal image, although it is more often associated with evil or despised qualities of human personality. The experience of the shadow onto other people, Jung termed projection[1]. The positive aspect of the shadow can be seen when one acknowledges repressed feelings, so that one can feel less anger or even a certain compassion for the other. This is possible through a full dialogue with the ego. Thus, "one prevents the shadow, as autonomous subpersonality, from continuing to act out blindly". Further, Jung argues that people of different sexes feel much less uneasy when they see the shadow of their counterpart than of those of the same sex (*Man and His Symbols* 159-185). For Wehr, developing Jungian studies on shadow theory, it becomes evident that this figure has also some other dangerous aspects, such as the "collective shadow" (nations projecting their shadows onto other nations) and "mass shadow" as in Hitler's case (*Jung & Feminism* 60-62).

Going further in the attempt to explain Jung's theory of the archetypes, I shall now discuss two important figures that form a link between the conscious and the unconscious. Jung called these inner figures anima and animus because one is the image of the feminine in

a masculine unconscious, and the other is the image of the masculine in a feminine unconscious. In doing so, these images, which spring from the human psyche, assume compensatory behaviors in the outer personality. For Jung, anima is the spontaneous element of the unconscious which springs into consciousness in the form of moods, fantasies, and impulses with a feminine trait. The anima belongs to the "realm of Gods", and this is the reason for her numinous aspect. Because of this numinosity, she wears magical and dangerous forms, breaking down conventional patterns of behavior. Jung still remarks that the anima urges to life without any censorship, that is to say that the anima may appear in good and bad forms of life, in wisdom and folly, erotic fantasies or terror, with no inner conflict (*The Archetypes and the Collective Unconscious* 25-31). Still, Jung considered the study of the anima concept of vital importance in the psychology of man, based on the hypothesis that man's irritability as well as his touchy, jealous, and unadjusted behavior are conditioned by the constellation of anima, which helps to soften his character. Similarly to the shadow, all the manifestations of the anima (fantasies, impulses, reactions, etc.) can also be projected onto a particular situation towards a woman. This projection creates an intimate atmosphere, so that man starts weaving fantasies around her. This is what I see as the explanation for love at first sight. Further, Jung asserted that, as soon as a man is aware of the anima potential, he should apply it to forms of expression, such as, "writing, painting, sculpture, musical, composition or dancing", so that the process of individuation can be truly developed.

On its turn, the animus, the male element of woman's unconscious, consists of both positive and negative qualities just as the anima. As for the negative quality, the animus personifies the obstinate convictions, calculating evil ideas (destructive attitudes, intrigues),

cold decisions, brutality, clothing every act with an underlying masculine trait. The words "always", "should" and "ought " are frequently spoken by those who are possessed by the animus. For Jung, just as the character of a male's anima is molded by his mother, so is the woman's animus by her father. Thus the father becomes responsible for his daughter's unarguable ideas and desires. Objectivity, creative ideas, initiative and courage are the positive qualities which embody the personification of the animus in a woman's psyche. As for the anima, feelings, emotions, moods, fantasies, romanticism, demonic attitudes, etc. are the common associations (*Man and his Symbols* 168-207).

In view of what I have said so far about the anima/animus concepts, I think that it is impossible to deny the strict gender difference that Jung posited between woman and man. I believe that Jung's investigation of the human psyche to explain the experience of these figures in man's and woman's personalities has determined two levels of archetypal images in the human mind: an inferior one, the anima; and a superior one, the animus as if the latter were subordinate to the former. Although both archetypes have negative and positive aspects, it is easy to recognize the irrational, instinctual tone that prevails in the qualities that Jung has attributed to woman, given the anima's experience with emotions, weakness, fantasies, insecurity, touchiness, etc. Conversely, the animus's manifestations, either positive or negative, connote the personification of a strong character under the influence of rational thought. Thus, in Jung, the masculine trace carries out intellectual endeavors and an inexorable will. I shall return to this in Chapter II.

I would like now to present an overview of Jung's wife's studies on the subject of animus/anima, since she corroborates his ideas in a much clearer way. According to Emma Jung, the masculine principle in the animus seems to be expressed in progressive stages, such

as power, will, word, and meaning. These four stages are directed by the "logos principle", that is, an element of consciousness (equivalent to knowledge), otherwise neither of these stages could be conceived. Directed power, the first in sequence, is connected to will, because the animus figure always represents the use of power towards some significant task, as we see in the cases of heroes, sports celebrities and so on. The last two stages – word and meaning – carry out with them essential intellectual traits. These four images of the animus archetype can be projected upon a man or a woman in a harmonious integration to the masculine or the feminine personality, or they may become negative or inadequate, overwhelming one's conscious ego to the point of dominating the individual's whole personality. In the case of logos-driven women, there are those who are "active, energetic, and brave" as well as others, who are "over-energetic, ruthless, brutal, men-women", as the famous Xantippes, for instance. In the former, strength of will and energy are used in a helpful way, parallel to their feminine spirit; however, in the latter, these attributes tend to assume a primitive trait, the entire domain of the energy of the unconscious and lack of femininity.

Eventually, Emma Jung asserts that "feminine intellectuality" in a woman is something necessary within her nature, because the coexistence of both feminine and masculine sides is responsible for the wholesome and healthy effect in a woman's life. On the other hand, Emma Jung recognizes that, in general, a man has the gift to "track down the meaning" of all things, while a woman is much more susceptible to the magic power of them. Further, she claims that the most common manifestations of the animus does not come up in the form of images but through critical words (generally, negative words) on every situation in life or towards someone's behavior, which naturally produce feelings of

inferiority in the object of these comments. Opposite to these forms of expression, the animus is also present in the voice of some "exaggerated praise". Thus, the animus works in two extremes: either it tends to set up abstract laws of judgment or "consciousness of complete futility" (*Animus and Anima* 1-43).

As far as the nature of the anima is concerned, Emma Jung does not add so many pertaining aspects of the "psychic realities" of the anima as she does for the animus. She considers the anima as an "elemental being", a concept she adopts because of the similarities of the anima figure in "dreams and fantasies of modern people" with the elemental creatures which dwell in "mythology and fairy tales, folklore and poetry". Among the elemental beings in question, Emma considers only the ones which embody "recognizable feminine traits" such as "nymphs, swan maidens (Nordic Valkyries), undines and fairies". The feminine manifestation of these mythological images happens through uncanny and mischievous forms without precise outlines. These forms can change and transform themselves constantly. To enchant their preys, these figures can appear in many ways, for example, singing songs or bathing in beautiful springs, offering drinks or foretelling the future.

Emma claims that such primitive and chthonic (underworld) representations of femininity embedded in legends or in dreams and fantasies correspond to the contents which emerge from the unconscious and later become clearly understood and shaped into consciousness. The presence of these feminine elements in man may lead him to intuition, love, receptivity, or may inspire a primitive necessity of fighting. Emma also asserts that Jung considered "second sight and the art of prophecy as well as receptivity" as "the great secret of femininity", for woman's mentality tends to the irrational and does not "shut itself

off from the unconscious" as man's does. For Emma, the masculine mentality, in general, is averse to everything "not conforming to reason". This irrational nature of the anima is what can make men creative and intuitive as women, in general, are. As for the qualities of the anima, Emma argues that they do not manifest themselves exclusively in man, but also in many women, because the elemental being is peculiar to women's natural state (*Anima and Animus* 45-87).

The anima and the animus as well as other archetypes, such as the shadow, the wise old man, the child, the mother (the maiden, her counterpart) are products of Jung's investigation. They are based on the observation of certain repeated types of human figures (or situations) which regularly appeared in his patients' dreams, fantasies, visions and insanity. Jung considered all these archetypes as supraordinate personalities, that is to say, "daemonic" personalities (between God and human). Jung included "Primordial Mother" and "Earth Mother" within the archetype of the mother. As any other psychic figure, the supraordinate personality has bipolar forms. As it were, these forms can manifest themselves now as the mother now as her counterpart, the maiden. As mother is an unconscious and spontaneous image, her derivative manifestations are either "myth-like" (the maiden) or a "divine being" (Earth Mother). The maiden appears in different modulations: the nymph, the nixie (water-spirit), the cat, the snake are occasional variants of this creature. The Earth Mother always appears in chthonic or dark forms, "with a primitive or animal expression of face". This figure is also connected with ideas of "tortures and obscenities". Here, Jung also relates the woman's menstrual blood (as "blood sacrifice") and her condition to give birth to the Earth Mother. Blood and birth come to cast woman's dual nature, in its fullest sense, that is, destructive and creative, death and life, fierce and tender. Mother then connotes only

the little mother not the Great Mother, because mother is just a vehicle for birth taking place. For Jung, when patients in therapy understand and integrate the image of the Great Mother into their conscious personality, that is to say, when they see them as they really are (just a vehicle), obstacles are cleared out of the way and they are quite ready to be cured of their neurosis (*The Archetypes and the Collective Unconscious* 182-203).

Still investigating the mother archetype, Jung observed a great variety of representations. Mother and grandmother, stepmother and mother-in-law occupy the first rank in his classification. Then he added any woman who exerts tasks similar to the mother's, such as the governess and the nurse. Afterwards, Jung moved to some symbolic images of the mother, like Mother of God, the Virgin, and Sophia. From then on, he entered the field of mythology, which he considered very fertile in symbols of the mother. Here, he pointed out the maiden in the myth of Demeter and Kore, the goddess of fate (Moira, Graeae, and some others). Jung also recognized symbols of the mother among things which cause "devotion or feelings of awe", like the Church, the country, heaven, earth, the sea, the moon, and so on. Lastly, he associated the archetype of the mother with things, objects, and places that inspire the idea of fertility, fruitfulness or protection. In this group he considered a ploughed field, a garden, a tree, a deep well, vessels with the shape of the rose or the lotus, the cow and other domestic species (*The Archetypes and the Collective Unconscious* 81-84).

Like any other symbol, the mother archetype embraces bipolar meanings. Good and evil mothers find their representations among goddesses (Moira, Graeae), animals (serpent), witches, the grave, death, and bogies (Lilith). If, on the one hand, the mother inspires feelings that nourish goodness, growth, "helpful instincts", solicitude, and fertility, on the

other hand, she may connote attributes of those who belong to the underground world. Here resides the terrible mother, the counterpart of the "love mother". Jung assigned to her all the evil symbols – "anything secret, hidden, dark; the abyss, the world of the dead, anything that seduces, devours, and poisons, that is terrifying and inescapable like fate" (*The Archetypes* 82). Jung remarked that the image of the mother in folklore is different from the one which comes up in the personal mother. Whereas in the former this figure assumes quite a universal representation, in the latter it depends on the archetypal fantasies that her child projects upon her, as well as the traits of her own personality and attitudes. As the child's natural tendency is to have a healthy mental development, Jung imparted the responsibility for infantile neuroses not only to the mother but also to the contents of mythological stories, as well as occasional commentaries the child is normally exposed to.

As the archetype has a potential existence and "like a robust tree it can put forth branches and thousands of magnificent blossoms" (Jacobi *Complex/Archetype/ Symbol* 53-55), it is possible, accordingly, to disclose a wide variety of manifestations. Thus, attached to the archetype of the personal mother lies the experience of the stepmother and the grandmother, and among the three, the experience of the child. According to Jung, although the grandmother is an archetypal image derived from the personal mother, she occupies a rank higher than the mother. The fact is that, when the ego of the child no longer identifies with the mother's, an opposition between the two takes place and the child starts to project the fantasies connected to the mother's image onto the mother of the mother – the grandmother or Great Mother. Consequently, this type assumes all the numinosity and status attached to mythological figures such as "a good fairy and a wicked fairy", a benevolent and a malevolent goddess.

After having explored some important Jungian archetypes, I shall move to his process of individuation, in order to round up the theoretical foundation for this study of Charlotte Brontë's *Jane Eyre*. In the course of this chapter, drawing on Jung, I have tried to concentrate on the binary opposition between masculine and feminine, good and evil, the positive and the negative aspects which regulate Jung's theories of the archetypes and the collective unconscious, with special attention given to the feminine. As we have seen, for Jung, these opposing forces dwell in the human psyche, and they often show up in the form of images, motifs, symbols, etc., in dreams, visions, and fantasies. These representative materials of the unconscious (which, we recall, he called archetypal images), though seemingly providing irreconcilable confrontations, contain in themselves the seed of a dialectical interaction and search towards wholeness. It is the task of the conscious mind to recognize the numinosity and irrationality of each figure as well as its unlimited variations, in the light of both reason and instinct, in order to distinguish inside from outside reality. For Jung, a human being's goal in life consists in reaching the balance between the conscious and the unconscious worlds. The acknowledgment and separateness from the inner compulsions are the movements towards the crucial process that Jung named Individuation. Thus, the question of individuation represents the dialogue, the understanding, and the reconciliation with the opposite forces which lie in every human's consciousness (*The Archetypes and the Collective Unconscious* 275-289).

Here I believe it is appropriate to return for a moment to the figures of anima/animus, the shadow and the mother/maiden. Back to the investigation of the duality that resides in these figures, one sees that, if the conflict between the two parts does not occur, there is no condition for harmony. That is to say, if the unconscious (instincts and

negative aspects) does not have the chance to encounter the conscious (reason and intellect), there is no possibility for a development of the individuation process. As we have seen, the conciliation of the opposites represents the attainment of the self – the archetypal image of totality. At this stage, there are no longer dominating ideas but an adjustment of differences constructed in the experience of the contrasexual images (*The Archetypes and the Collective Unconscious* 275-289).

After briefly contextualizing Jung's process of individuation, I believe it is relevant to search for its origin. In fact, the concept of individuation is not anything that Jung invented. Clarke observed that, before Jung, a great number of philosophers such as Aristotle, Plotinus, Aquinas, Schopenhauer, Nietzsche, and some others had already developed the idea of individuation. With Schopenhauer this concept happened to have a pessimist treatment. Life meant an insatiable will towards a supposed but unattainable happiness. In the Middle Ages as well as in the Renaissance the issue had its significance within Christian, Jewish and Hermetic cultures. As it seems, it was the ideas of the "whole of Plotinean circle"[2] combined with the alchemy of the sixteenth and seventeenth centuries that mostly influenced Jung's question of individuation. Jung realized that individuation was to be a healing treatment addressed not only to modern man but to men of all times. He considered that it was society that turned human beings' attention from spiritual causes towards an alienation in science and rational thought. Jung suggested as an effective remedy for modern individuals, who became depersonalized and without autonomy under the influence of society, a conscious actualization of their full potential, by harmonizing their innermost nature with the demands of the civilized world, that is to say, to engage themselves in a full

development of all aspects that are integral parts of human life – biological, social and spiritual – with the supervision of individual moral and will (Clarke 153-169).

However, it is time to rethink Jung's theory in terms of its contribution to feminist studies. On the one hand, it is easy to see that Jung's ideas offer a great appeal to women. The fact is that he gave much emphasis to the subjective aspects of the female personality, such as relatedness and imagination, as well as intuition and emotion, in contrast with logic, intellect, and reason, which he pointed out to belong to woman's counterpart. On the other hand, it is impossible not to recognize how deeply culture and gender biases are embedded in Jung's work. Here I again align with Clarke, in the sense that Jungian concepts reflect the "old-fashioned prejudice" of a patriarchal society, due to not only to the way he described intellectual women as "prone to being animus-driven", but also to the subordinate condition he always imbued in the feminine principle. However, as Clarke himself claims, it is hard to deny the attention Jung draws to both sexes by suggesting the need of a well-balanced integration of male and female within an individual and within society, for the welfare of humans and institutions. In a similar vein, Jung's ideas also echo positively within the context of relationships between male and female, for they open up a new view of the attraction between sexes, which should not only be seen on physical terms but also on psychological ones. Clarke also sees that Jung's thought helped to "re-evaluate" psychological and symbolic aspects of the feminine within Western culture, so much underestimated. Jung's proposal of equal status between male and female is another important contribution, which certainly represents a step forward in human progress, that is, "the attainment of selfhood". Last but not least, I corroborate Clarke's ideas, quoted from J.R. Staude and A. Samuels, that Jung's holistic view of gender is a very high point in his

work, because it covers all aspects of human life – the outside and the inside world. That is to say, humans are seen not only in their physical or religious, or cognitive development, but also in all biological, social, cultural, religious and evolutionary aspects (*In Search of Jung* 153-169).

Note

[1] Elements in the outer world which belong to the individuals' inner psyche (*The Archetypes and the Collective Unconscious* 61).

[2] Plotinus, the Roman Neoplatonist philosopher (c. AD 205-620, understood the world in a "cyclical journey, involving an emanation from the original One, a fall into division, multiplicity and individuality, and finally, an 'epistrophe' or return to the original" (Clarke 153).

CHAPTER II

FEMINIST ARCHETYPAL CRITICISM

After reviewing some important aspects of Jungian theory of the archetypes and the individuation process, it behooves to investigate how some women shape their own theory concerning the patterns which reside in the realm of dreams, fantasies, associations, images and the kind, on the basis of the so-called Feminist Archetypal Criticism. My purpose here is to discuss the perspective of feminist critics such as Sandra Gilbert, Susan Gubar and Annis Pratt, as well as those of archetypal revisionists, mainly Demaris Wehr, Estella Lauter and Carol S. Rupprecht, in order to evaluate feminist thought in confrontation with Jung's theory of the archetypes, taking into account that many of the feminists' ideas contain a suspicious view of Jung's notion of the feminine, as they see prejudice embedded in his understanding of female nature. After bringing together the perspectives of both Jung and the feminists, I intend to trace the inadequacies, limitations and gaps, related to Jung's line of thought, eventually, to revise and update them with feminist principles. Based on this contrast, I expect to point out some relevant patterns in Charlotte Brontë's *Jane Eyre* vis-à-vis the configurations established by the foregoing archetypal thinkers and revisionists – a task which shall be performed along the next chapter.

Reflecting on the way women and men grow up having to deal with knowledge, authority, morality, and truth, I realize that these concepts, which human beings have assimilated since their childhood, have prevailed through the centuries and have also marked

their personality, influencing their view of the world as well as their personal growth. Consequently, this complex set of information and conventions that women and men carry inescapably tend to affect them and their relationship and connections with others, either at home or in the public sphere, as well as their literary and artistic production.

As we, Westerners, live in a technologically-oriented system, truth, authority, morality and knowledge are more often than not constructed and shaped within rationalistic and scientific principles and values whose credentials and clout are still in masculine hands. As women's mode of thought is generally considered intuitive and emotional, their voices are too often ignored or powerless. Alienated as women often are from the values and directions of today's society, men's intellectual pursuits tend to predominate, as the result of this misconception that male potential is more rational, i.e, more adequate to the logic and objective world.

It is true that this masculinist mentality was much stronger in the eighteenth and nineteenth centuries than today. According to Gilbert and Gubar in their essay "Infection in the Sentence", the prescriptions of nineteenth-century patriarchal society made women feel and behave as docile and submissive as well as frail and sick. Agoraphobia, or fear of public places, claustrophobia (its opposite) as well as anorexia – "loss of appetite, self-starvation" – were consequences of a life based on renunciation and confinement. As pretty objects, women were expected to develop the cult prescribed by a patriarchal culture: to dismantle their own flesh. That is to say, to fulfill the pattern dictated by the prevailing culture, women were led to go through absurd diets to reduce their weight (vinegar-drinking) and to adjust their measures to the norm of beauty (tight-lacing), which, eventually, cost them serious

health problems. Thus, it was not surprising to see such "angels in the house" suffering from broken nerves, physically ill, dying (289-99).

Surrounded as writers were by this "socially conditioned epidemic of female illness" and imprisonment (296), it is no wonder that literary women had many reasons to outpour into their heroines their feelings of rejection and anger, regarding the "poisoned apples" their society offered them. Among many writings of nineteenth-century novelists, Charlotte Brontë's were, particularly, concerned with questions of "health and wholeness" as a reflection of this very society in which she lived, in which women were trained to be reticent and fragile, and, consequently, ill, as feminine *sine qua non* attributes. The "cult of female invalidism", which nineteenth-century society developed, crippled women from the literary field. Thus, "eye trouble", "aphasia", "amnesia", madness and other diseases were symbolic forms that women writers projected into their characters – a way to react and disguise the intellectual handicaps imposed by a dominant culture (Gilbert & Gubar, *The Madwoman in the Attic* 45-92). The "Haunted mansions" in which dwell the female stories serve significantly to illustrate the social, and consequently, psychological enclosure in which women were obliged to live.

As we shall see, authorship was then considered exclusively a male tradition, and the female literary starting point to reach a space in the misogynist Western marketplace was seen as a form of "anxiety of authorship", to use Gilbert & Gubar's label. As women writers were "at first glance" considered "indefinable, alienated, a freakish outsider", the battle to become part of the canon cost them the recurring image of the "madwoman". In raising the question of the relationship between women and madness, Shoshana Felman analyzes some proposals. One of them is based on Phyllis Chesler's studies. According to Felman, Chesler

realizes that in the nineteenth-century mental health was quite a privilege of men. To be considered healthy, a woman had to "adjust to and accept the behavioral norms for her sex". The "feminine identity" was then conditioned by woman's preference for the figure of the father as well as by roles prescribed by this phallocentric culture, such as those of "a daughter/ a mother/ a wife". Thus, madness was currently linked to the violation of one of these roles assigned to women. In protest to this wave of "romanticized glamour" of madness, Chesler rejects the idea of "mental health" as a political or cultural rebellion and considers the impasse as a "manifestation both of cultural impotence and of political castration" ("Women and Madness: The Critical Phallacy" 6-7).

In addition to what Felman claims, I believe that, incarcerated as woman was in the private sphere, for her "irrational" and, hence, deficient condition, the hostile traditional male culture assured her inferiority and invisibility as well as the condition of the Other, the one who was different from man, reducing her to a subordinate object whose speech man had appropriated. Sanity and madness as well as masculine and feminine became a hegemonic dichotomous opposition which the nineteenth-century women writers were concerned with and, therefore, started to struggle against in order to save their lives from the prevailing androgenic culture.

Following Nina Baym's line of thought, we see that this madwoman embodies the figure of anger in its true and false aspects – true in relation to women's situation within the patriarchal system, and false for the falseness of its own structures. As will be shown in the next chapter, Charlotte Brontë's description of her madwoman in the attic embodies a "whole hateful" and inhuman creature as Jane's ferocious inner self repressed. This metaphor of madness in *Jane Eyre* suggests how literary women were denied the ability to

speak out their "innate disruptive, revolutionary force" . To kill this patriarchal literary creation, this "speechless woe" and "self-less" being, implied destroying the "angel" ("The Madwoman and Her Languages" 154-67).

If we explore nineteenth-century culture, we will find that women's lives and experiences were indeed quite restricted to the domestic sphere even for those who exerted the profession of governesses. As the literary and artistic canon was an overwhelmingly male-dominated commodity, women writers were marginalized and read as if they were men, although they had a literature of their own, as Gilbert and Gubar state in the Preface to *The Madwoman in the Attic.* Excluded from the literary tradition, women writers were trapped in the home and subjugated to male superiority as their proprieties. Imprisoned as they were in their patriarchal parameters, women were deprived of the power of speech as well as of the autonomy to guide their own lives. By contrast, male fictional characters and images were traced according to their own expectations and models. The male writer was considered the father of the text, as God is the father of the world. Dominated as all fields of knowledge were by the paternalistic ruler, there could be no space for women writers in the fictive world. "Like man's penis's power", the pen was also considered the instrument which generated power, for being the founder of an aesthetic posterity. Pouring "from pen to page" his seminal production, man dominated the literary aesthetic as the patriarch, the ruler, the owner, the father of his own text (3-44).

It was only in the 1970s that feminists started gaining a foot in the academic world. From then on, women's intellectual potential achieved a better articulation, and their voices began to analyze existing experiences in the context of human development. Elaine Showalter asserts in the introduction to *The New Feminist Criticism* that in the earliest

years the women's movement managed to emphasize the misogyny practiced within the literary field: women stereotyped as "angels or monsters", objects of limited secondary or abusive treatment, as well as victims of an erasure from the history of literature. Thus, the feminist plea for implementing new directions and changes and, therefore, new vitality into the academy originated either from the reflection on the exclusion of women from literary studies or from the accusation of their marginal and narrow focus of attention (3-15).

Gilbert, in her essay entitled "What Do Feminist Critics Want?" in *The New Feminist Criticism*, sees the need of a "revisionary imperative", as a solution for the problem of "women's alienation" or "women's otherness" caused by different sources of power, such as personal, political, philosophical, aesthetic or literary. The proposal was not to throw out a "thousand years of Western culture" but to "revise, rethink and reinterpret" the events and documents that constitute its history. Significantly, in attempting to reread the female literary tradition and offer a new view of it, feminists recognized that beneath their writing there is a "volcanic (powerful) interiority", which was so far "misunderstood or misinterpreted". Further, Gilbert claims that beneath the female symbolic narrative lies a "covertly subversive" discourse imbued in "sociocultural constraints inherited from feelings that caused cultural alienation – the silence, the marginality, the secondary status of women" (31-5).

However, despite the progress of the women's movement – a political struggle to eliminate the culturally marginal status ingrained in their gender condition – many women still feel that their voices are not heard not only within their families but also in their professional lives. Moreover, despite all the struggle implemented by the feminists for equality between the sexes, as well as woman's strong pursuit of recognition of her selfhood

and self-fulfillment within the Western male culture, it is evident that the feminine inner conflicts and woman's tendency to define herself in terms of her relationship to her counterpart still prevail. The further advance of the rationalistic world of technology, with the cybernetic revolution, as well as woman's desire for interconnectedness in social, sexual and economic spheres have not helped to eliminate the marks left by patriarchal culture in the generations that follow. Nevertheless, for Gilbert, it is true that what was once a wholly "masculinist, patriarchal culture" has been fragmentarily changing to a "masculinist feminist culture" under the influence of today's sociocultural practices. Later, Gilbert suggests that the changes in "male-female relations would certainly and positively affect and transform the politics of literary studies" (43).

Tracing the role of women in different cultures along History, Annis Pratt recognizes that, in the earlier Bronze cultures, women used to occupy a respectable position for their connection with the "seasons, fertility, and phases of the moon", and the relationship between male and female happened in an intrinsically balanced way. Contrariwise, in the Iron Age cultures, negative qualities became attributed to women, while the positive ones, to men. This dichotomous sexual classification extended to the Greeks, and later, to the Judeo-Christian tradition, whose effects we have incorporated into our Western culture. Still according to Pratt, as "the novel is a social construct", women authors can never be totally free from the gender patterns they have assimilated from their first days in life. It seems that the conflict starts here, that is, the "male and female behavior norms" and their aspiring selfhood (*Archetypal Patterns in Women's Fiction* 3-12).

In discussing Feminist Archetypal theory, it is important to stress that many debates hold sway over in defense of Jungian concerns or against them. In *Jung & Feminism*, Wehr

points out some pro-Jung feminist studies, such as the ones written by Ann Ulanov and Marie Louise von Franz, alongside the non-Jungian feminists' that reject Jungian concepts on women, such as Rosemary Ruether's and Mary Daly's. Jungian defenders criticize many feminists who in their view project their inner discomfort and dissatisfaction onto the external context – a position that strengthens men's authority and weakens women's. Jungians state that, instead of locating "injustice and unhappiness" exclusively within the "surrounding context", the revisionist feminists should go through the unconscious causes which might determine the distortions and also become responsible for their own status in society without "that kind of self-deceptive tyranny", so that women can reach an accurate definition of themselves (1-11). Taking into account the paramount value of the products of the unconscious, Jungians do not feel the need of any feminist revision. They find in Jung's psychology ways to illuminate their own personal experience. For example, among Jungian basic concepts which have given rise to numerous misunderstandings and misinterpretations, Eros – the principle of relatedness that Jung attributed to women – and the masculine-intellectual Logos do not seem to trigger any resistance on the part of pro-Jungian analysts. However, whereas these analysts see Eros as an innate experience, and, therefore, natural to humans' personality, and Logos as a quality that women have had to exercise, non-Jungian feminists blame the patriarchal system for the discriminative role it attributes to women. Evidently, the polemic does not stop here. It covers other Jungian views, from his concept of the archetype to his animus/anima model, the mother archetype, and so on. Wehr believes that such divergence of viewpoints between these two groups reflects the tension which also pervades the two subjects: sociology and psychology. Whereas the former works in the defense of "the world, of society, and of individual", the latter works on "causes within the

individual psyche, and extend them to society at large". For Wehr, Lauter and Rupprecht happen to form a third group, which tries to reconcile the feminist thought with Jungian psychology. Together, these two authors examine the importance of "an archetypal unconscious in women's lives today", *vis-à-vis* their past experience. These authors do not devise any new theory on women's experience, but rather, they start from the revolutionary concepts that Jung developed on "personal unconscious", the "collective unconscious", the "archetype" and the "individuation process" (1-11).

In my view, it is important to stress that Lauter and Rupprecht do not seem so radical concerning Jung's theory as many other feminists. No doubt, in numerous important aspects of his thoughts, they do see "ambiguities and inconsistencies", but they argue for the **need** and the **relevance** of revision, due to the fact that, in their view, these discrepancies show that Jung's theory does not attend to the reality of facts. Lauter and Rupprecht, as well as Wehr, recognize that the particular point in Jung's work is not only his proposal for the validation of all the opposite qualities which reside in the human psyche, in order to affirm life in all its ambiguities and richness, but also the emphasis he posits on the feminine aspect of all individuals (so far neglected). However, it was the placing of masculine and feminine qualities exclusively within either sex which most attracted their attention and became the reason for their investigation and revision. It is from this point that Lauter and Rupprecht's theory starts, that is, from the rigid dichotomy that Jung arbitrarily traces between male and female.

Rethinking the opposition between male and female, Lauter and Rupprecht consider Jung's assertion arbitrary and inappropriate, despite the large quantity of data he joined as well as the flexibility and complexity of his system of work. For the foregoing thinkers, to

consider Eros – the sense of interconnectedness – a dominant feature of female nature, in contrast with Logos – the masculine path of logic, analysis, autonomy – fosters the perpetuation of the "oasis" between the sexes created by Western societies, at the same time, determining an inferior position to women. Also, for them, Jung's emphasis on gender differences proves to be just a question of the inductive method he preferably adopted based on dichotomies, rather than a theory constructed on factual documentation, considering the existence of a "wide variance in the intellectual capacities of both men and women" (*Feminist Archetypal Theory* 3-22).

Lauter and Rupprecht also point out other aspects of Jung's theory which offer contradictions. One of them is precisely the theory of archetypes. They share with Naomi Goldenberg, one of the panelists at the University of Notre Dame's annual C.G. Jung Conference in 1976, the interest in revising Jung's theory of archetypes, for they cannot accept the "unchangeable" nature of the archetypes. For these feminists, the archetypal images of women as "absolutes" and irrefutable "past documents" of the psyche do not explain the actual feminine experience, and therefore, these assumptions evince the idea that his theory was engendered in "cultish", or rather, patriarchal biases.

To reformulate the concept of archetypes so that they can be adequate to women's experience, eliminating the unchanging and universal patriarchal ideas of the female, the revisionist feminists decided to examine less orthodox approaches, such as James Hillman's, Erich Neumann's, and James Hall's. Concerning the revisionists' account, Hillman does not see the archetype as an "entity in itself", but rather, as a rich, numinous and symbolic image in the process of assuming a personal and social experience. The precise description of these images depends on the characteristics recognized within their own manifestation, rather than

in individual interpretation. Neumann, on his turn, interprets the archetypes as "formless psychic structures" of the collective unconscious, which come up in different shapes and styles without losing their original identity. These changes happen to manifest themselves under the influence of "the time, the place, and the constellation of the individual" and hence, there is the possibility of innumerable forms of experience. That is to say, the mother archetype image, for example, keeps its primordial "psychic substratum" but may be manifested differently in different cultures. For Hall, archetypes are not inherited and fixed structures of the psyche, but "any recurrent human experience", that is, a natural tendency to form images according to certain particular experiences (3-22).

After examining these three approaches on archetypes, Lauter and Rupprecht devise their own conclusion. For them, despite some key points that Hillman's revision of archetypes left unresolved, his approach seems to pertain much more to the images of women's reality. Selecting from the foregoing interpretations what they have in common, these feminists realize that all of them share an unwilling position in relation to the idea of the archetype as "absolute or transcendent or unchangeable". In negating these orthodox concepts, Hilmann, Neumann, and Hall suggest to value not the "essence of what is real" but something real in women's experience. Lauter & Rupprecht see then that it is in this tendency to organize and re-organize different motifs concerning certain recurring realities that the concept of the archetype could be applied to female experiences (3-22).

In analyzing Jung's concept of the archetype, Wehr also sees two problematic areas. First, as Lauter and Rupprecht, Wehr criticizes the unclear distinction Jung made between "archetype" and "archetypal image"; secondly, she spots some incongruity in the aspect of "numinosity" that Jung attributes to the archetypes. For Wehr, by equating the archetypal

images which spring up from the unconscious with "patterns of instinctual behavior', Jung just evinces a certain commitment with the current scientific theories, rather than offering a precise conceptualization for these manifestations. It is only when he identified motifs found in literature (myth and fairy tales) as well as the ones recognized in an individual's dreams and fantasies as archetypal images, that the distinction seems much clearer. However, as Wehr argues, the problem continues throughout Jung's work, because he keeps alluding to the term "archetype" in situations in which the use of "archetypal image" is necessary. As far as the notion of "numinosity" that Jung attributed to archetype, Wehr claims that the term was borrowed from Rudolf Otto's *The Idea of the Holy*. In going through the implication of the word, Wehr recognizes that it carries out ontological and religious connotations which confer to the archetype ideas of "holy", "nothingness", "the wholly Other" (contrasting with the idea of "supreme above all creature") as well as "awfulness", "daemonic", and "uncanny". At the same time that the "numinous object" brings horror and excitement to the human mind, it may also charm and fascinate it. For Wehr, in adopting a concept that belongs to the religious field to describe human experience, Jung placed the psyche in a divine category. In so doing, he explains "behaviors, moods, and uncontrollable vices" in terms of "theological dimensions". Admitting a divine interference in our irrational behavior, Jung fused and confused theology and psychology, an attitude that Wehr believes to have influenced the silly roles that society constructed for women. Thus, the idea of archetypes as numinous phenomena becomes for Wehr the negative aspect of his theory. On the other hand, the positive side is the recognition that the inner impulses are spontaneous elements of the psyche, and as such they make us free from any "moralist condemnation".

Only by bringing them to the level of consciousness are we able to be engaged with inner compulsions and can we become free from their influence (*Jung & Feminism* 23-33).

As the purpose of this chapter is to analyze Jung's thought in confrontation with feminist archetypal theory, it should be clear that I intend to follow the archetypal images I dealt with in the previous chapter on Jung's work. Thus, self, ego, shadow, animus/anima and mother archetypes come along here in order to examine to what extent Jung's habit of positing rigid dichotomies (masculine/feminine, Logos/Eros) has conflated or swallowed up women's experience.

As far as the self is concerned, it is Wehr who offers a better review. She recognizes the distinction that Jung formulated between the self and the ego, in the sense that the former embraces the whole psyche (conscious and unconscious) while the latter is just limited to the conscious world. As Jung explained the self as the conjunction of both "light and shadow" (idea of totality) and likened this archetype to the image of God, Wehr understands that this concept embodies a complex of Christ and Antichrist symbols, considering that Jung's view of Christ includes the "dimension of evil". This standpoint is something that became competitive with traditional explanations of Christ within Christianity for offering the adherents an alternative image of God out of the perfection. Equating God and the Self, Jung evinced the idea of transformation to reach the wholeness, the "goal of the total man". Ironically, however, in its link with religion, Jung's psychology happens to lose certain credibility for the status of "sacred" he conferred to certain images, particularly, the ones related to women's nature. Ascribing to psychology a religious dimension, Jung imparted the same dogmatic or stagnant principles of religion to archetypes, that is, as something as unchangeable and "resistant to criticism" as androcentric culture has been. At

the same time he suggested a "karma aspect" to the primordial nature of archetypes as an "inescapable" and "sovereign" power. For Wehr, this "quality of immutability" is problematic, particularly, for women, for having locked their nature in culturally-constructed bounds, which distorts women's "consciousness-raised" as well as contributes to the lack of recognition of their internalized oppression (*Jung & Feminism* 77-97).

Despite the fact that Jung does not posit any difference between the ego in men and women, Wehr considers that Jung's concept of ego is more appropriate to men's experience than to women's, due to the registers one finds of the supremacy of men's ego over women's in misogynist traditional systems. According to Wehr's observation, this vision is based on the validation of the notion that male's point of view engendered in patriarchal societies has controlled and dominated all institutions, while women's ego has been discouraged to fulfill needs and desires, or even invalidated. Wehr sees as the negative aspect of Jung's individuation the idea of "annihilation of the ego" for the sake of the "birth of the self". This annihilation, for Wehr, brings serious damage to women's personal agency; that is to say, it reinforces their self-abnegation and submission, a kind of "socially prescribed masochism" as a tendency that prevails in most patriarchal societies. It is this "experience of nothingness" in women that Jung did not recognize when he erroneously fused men and women's ego, which helps to perpetuate the false idea of equality between the opposite sexes (*Jung & Feminism* 99-126).

In the discussion of Jung's schema of archetypes, Wehr considers the study of the shadow archetype of extreme importance to individuals as well as nations. Like all archetypal images, the experience of the shadow covers the duality of negative and positive poles. As the shadow comprises the qualities one once repressed or despised, a full dialogue

between the shadow and the ego (the center of consciousness) is necessary in the course of the individuation process, a time in which both sides, the negative and the positive, come to terms with each other. In her mediation between feminist and Jungian concepts, Wehr sees that the experience of the shadow does not carry "sexist overtones", but "it is not free of racist ones". The fact is that Jung often clothed this image with dark color to represent its negative/ inferior side. Further, she claims that Jung was "harshly critical" when he recognized that Christianity, with its ideal of perfection, made its members associate the "dark qualities" of human personality, such as "anger, greed, envy, sexual desires, and the like", with evil, an orthodox belief responsible for this repressive side of human personality, and thus, the creation of the individual shadow (*Jung & Feminism* 49-75). I believe that these religious and ontological overtones grounded in their social context limit women's role and help to internalize their feelings of oppression.

Further in their criticism of the theory of archetypes, Lauter and Rupprecht match Naomi Goldenberg's perspective, and they come to assert that Jung's theory of animus/anima also seems to offer inadequacies not only for its tendency to understand the world as structured in differences between men and women, but also for the deductive and conjectural method Jung used to formulate his concepts. To document their claims, the foregoing revisionists quote Jung in his chapter on "Anima and Animus": "Since the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in women; for just as the man is compensated by a feminine element, so the woman is compensated by a masculine one". It is this assertion that Lauter and Rupprecht consider detrimental to women because they believe it is substantiated in the male-dominated culture without valuing female's actual experiences (*Feminist Archetypal Theory* 3-22).

According to Lauter and Rupprecht, it was from the public panel on Jungian theory held at the University of Notre Dame in 1976 that Jung's concept of animus/anima took the first step towards revision. The panelists – Goldenberg, Kolbenschalg, and Rupprecht – then realized the great injustice Jung committed towards women, when he discriminated their intellectual capacity, asserting that women's unconscious is compensated only through the projection of a masculine element. Stating that women's consciousness is based on the principle of relatedness (which Jung associates with Eros) while men's on logic and analysis (Logos) sounds to the feminists as a kind of argumentation not only sustained on little evidence, but a social reality constructed by a misogynistic and patriarchal culture (3-32).

As the concept of archetype that Jung developed seems rooted in cultural and gender biases, it is easy to conclude that the images of women and men are also gripped in the oppressive modes constructed by the androgenic society. For Wehr, if we do not attempt to revise Jung's psychology in his anima/animus concepts, taking into account their "internalized oppression", women will forever be trapped in inadequate and insubstantial definitions (*Jung & Feminism* 99-126).

It is impossible to read Jung's theory and not recognize the boundaries created between men and women. When he defines women's consciousness as "diffuse" and men's as "focused", he clearly posits a crucial difference between the sexes, underestimating women's potential. This distinctive depiction goes on through his discussion of the anima, when he connects this aspect of the human personality to men, but intrudes women's psychology into the treatment. The message may contribute to the formation of a dangerous idea of women's identity based on men's, whose effect is the devaluation of women's sense of worth. In the same line of thought, Wehr discloses the confusion that Jung's theory makes

in relation to the "magic authority" he attributes to the anima, when real women lack this power. For Wehr, it is this "powerful woman" within that gives man authority to empower women in society.

Again, pursuing Wehr's revision of Jung's concepts of the anima, one can see that there are other negative imputations to women, such as those of "indefiniteness", "passivity" and "inferiority". As a matter of fact, these powerless roles are prescriptions dictated by androcentric society, in order to assure men's superiority and free them from any kind of women's threat (99-126). Comparing the studies of anima and animus to the feminine side of man's personality along Jung's work, Wehr observes that he gave much more prestige to the anima. Taking into account the quantity of references he dedicated to the feminine side of man's personality along his work, Jung's animus, not differently from any other archetype, holds two opposite forces: a negative and a positive. What Wehr considers negative in Jung's theory of the animus is the threat he expressed against women who are animus-driven, that is, those who direct the course of their lives toward intellectual careers. By implying that women lose their femininity in case they develop their intellectual capacities, Jung left a hidden patriarchal message as to their "incapacities in the realm of Logos" (unclear way of thinking) – a weapon frequently used by the oppressive misogynistic society to subdue women. By recognizing and reviewing the "wounding effects" of Jung's concepts upon women's psyches, Wehr does not suggest that women, in general, are "innocent". Quite the contrary, it is evident that there are those with "poor self-esteem" who can take wrong actions. The fact is, Wehr remarks, if society strengthens their faults, which are naturally human (not only women's), it will be working to deepen their wounds instead of healing them.

What Wehr considers as "more liberating", and hence, positive, in Jung's psychology is the possibility women have to compensate for their lack of interest in thinking about things related to the rational, objective and logic world, by claiming this capacity via their masculine character – the animus. Thus, the deficit schema that Jung assumed for women is not totally lost. Instead, there is a new via to challenge and vindicate the standards of the androgenic society in which Jung takes part.

Whereas Jung seemed quite pejorative in his treatment of the animus, some Jungian analysts offer a more emphatic view of this concept. Wehr believes that they corroborate Jung's thoughts, but allow their experience to come forth in their depiction of this figure, as Jung did with the anima concept. For instance, according to Wehr, Emma Jung, his wife, recognized some potentialities within the animus figure, such as "the Word, Power, Meaning, and the Deed", which "women need to claim" (123). However, she failed in her observation when she did not realize that it is exactly the "art of speaking" denied to them which most fascinates them. Emma Jung seemed more sympathetic in her reference to the "negative *animus*" than did her husband, when she offered two possibilities for the animus's experience: "critical propensities" or "exaggerated praise". However, Wehr asserts that Emma Jung's description could be more beneficial to women if she had recognized these negative remarks as products of a patriarchal society always ready to denigrate images of women (considering the expectations of women to be docile and subjected to men's ideas). Also, by swinging from negative to positive extremes to describe the animus, Emma reinforced the same polarized and fragmented model in which patriarchal society fits women (99-126).

As we have seen so far, in revising Jung's concepts of anima/animus, Wehr not only stresses the need to free women from the oppressive boundaries created by patriarchal society, but also points out the advantages that Jung's psychology has brought for the development and transformation of human beings' inner potential. She recognizes faults in his treatment concerning women's striving toward wholeness at the same time that she sees Jung as an individual who promoted the holistic view "of the self and of nations" (99-126).

In revising Jungian studies, Pratt asserts that he seems, at first sight, to "have transcended the dualistic sexism" of Freud's theory, when he emphasizes the value of the unconscious, insisting on the dangerous consequences of overrating the ego. Nevertheless, for her, again, Jung's assumption that the human mind houses dichotomous aspects – the feminine (anima= emotion, illogic) and the masculine (animus=reason, logic) – as well as, again, the boundaries of hierarchic differences between the sexes, weakens the integrative purpose of his theory which is the conciliation of the opposites ("Spinning Among Fields: Jung, Frye, Lévi-Strauss and Feminist Archetypal Theory" 93-136).

I now turn to examine Jung's theory of the mother archetype in the light of feminist archetypal theory to see to what extent the patterns of female images that Jung described are compatible with the feminist line of thought. To formulate their theory, the archetypal feminists start from Jung's premise that there is a great deal of valuable psychological material in images, dreams, fantasies, and works of art, which they entirely corroborate. They doubt, however, if these sources of archetypal images can explain the experiences that women have undergone. In the article "Visual Images by Women. A Test Case for the Theory of Archetypes" in *Feminist Archetypal Theory*, Lauter contradicts Emma Jung and Toni Wolff's assumptions (two important women in Jung's life) that women's works in

visual arts can express their inner world, for their production is purely imitation, and, thus, does not offer any personal trait. For Lauter, these Jungian theoreticians see women's creativity limited to their own environment (family and relations), their dreams and literature (drama), an appraisal that she attributes to a "culture's tendency" to devaluate women's potential. By interpreting a great number of relevant twentieth-century women's works in visual arts in comparison to other creative means which produce images (dreams reported in diaries, images and dreams in drawings for therapists' evaluation), Lauter concludes that visual arts generally reflect, more deeply, the psychological world of the artists, because their works enable the viewer to filter the conventions which operate in its references/styles rather than other forms of expression (46-53).

After recalling some issues of Jung's theory based on the comparison between patriarchal schemes and women's experiences, it is time to be engaged with his individuation process, now from the feminist perspective. As I explained in the previous chapter, Jung's individuation is considered not only a process but also the natural target of life – the realization of the self. As such, it entails separation from one's inner compulsions (voices, images and complexes) which operate in humans' daily lives unconsciously, particularly the ones which Jung considers as "recessive potential" in certain cultures as well as in individuals (such as the feminine aspect of man's personality). Thus, being apart from these compulsions, humans can identify which archetypal images (shadow, anima, animus) belong to their inner selves or not, in a dialectic interaction with these figures. This process then implies identification and differentiation so that humans can become free from such hidden influences over their will. For Lauter and Rupprecht, the great benefit of Jung's individuation is this reappraisal, and thus, development, of this "recessive potential" in

individuals of both sexes. As the unconscious operates quite autonomously in one's psyche, without direct external influence, Lauter and Rupprecht recognize it is not difficult to identify women's actual subjectivity through the archetypal patterns they produce. It is the large quantity of data which spring from individual unconsciousness compared with the limited world of one's consciousness (probably, human culture) that inform us how simplistic are the patterns provided by Western culture for women's actual experience. ("Feminist Archetypal Theory: A Proposal" 220-236).

Getting back to Wehr's perspective, Jung's individuation process entails an attack on Western rational culture, which imposes norms that make almost all humans obliged to live in constant interaction, with little time left to reflect on their own lives. Worse still, this same society is given to misinterpret and despise those who choose the path of solitude, which may cause individuals to develop certain neuroses. Examining the positive aspect of the theory of individuation, Wehr recognizes how much easier life can be for those who undergo the said process. Learning to treat their own "little people", that is, the "multiple personalities" which house their psyche, humans will be comfortable with them instead of judging them or projecting ones' own faults upon their fellows. This is when the self – the archetypal image that embodies the totality, the reconciliation of polarities – assumes the center of consciousness, displacing the ego from the centrality; in other words, the ego personality is no longer the "master in its own house" (49-75). I believe that Wehr considers as a positive aspect of the process of individuation the opportunity that humans have towards healing and wholeness as well as personal growth and transformation.

Coming to the end of this analysis, it is worth positing that archetypal feminists believe that, despite inadequacies concerning women's experiences, Jung's line of thought

offers, in general, a large territory for a continuous exploration of patterns that can be construed either by females or males. According to Lauter and Rupprecht, the process of re-evaluation of unconscious and conscious materials is of vital importance in feminine studies because it helps to form a "coherent yet flexible framework for a feminist archetypal theory and a post-Jungian approach to the female psyche" (22). Revising Peter Berger's idea in his *The Sacred Canopy*, that "society is nothing but a human product" which "continuously acts back upon its producer", Wehr recognizes society's real and coercive power on the individuals, which I corroborate. However, I also see that, in the light of Jungian individuation, individuals can certainly find a means to transform the social structures and institutions of the objective world, after having experienced their own transformation, so that we can have a better-balanced and more fair society, based on the physical and mental welfare of its members as well as on humanistic values.

CHAPTER III

FROM JUNG TO THE FEMINISTS: A REVISIONIST ANALYSIS OF THE ARCHETYPES AND THE INDIVIDUATION PROCESS IN CHARLOTTE BRONTË'S *JANE EYRE*

> No angel, but a dearer being, all dipt
> In angel instincts, breathing Paradise,
> Interpreter between gods and men,
> Who look'd all native to her place, and yet
> On tiptoe seem'd to touch upon a sphere
> Too gross to tread, and all male minds perforce
> Sway'd to her from their orbits as they moved,
> And girdled her with music.
>
> (Tennyson, Alfred Lord. The Princess (1847-50), pt VII, 11. 301-12)

> We seem to have arrived at this point – that the most interesting class of womanhood is woman at her lowest degradation... and painters, preachers, and sentimentalists have kept the excitement at fever pitch.
>
> (The *Saturday Review*, 1860)

Myths of Sexuality: Representations of Women in Victorian Britain.
Lynda Nead.
Oxford: Basil Blackwell, 1988.1

In the early nineteenth century, the time in which Charlotte Brontë lived (1816-1855), the feminist struggle for self-definition and determination had not formally started yet, although many women writers were aware of their oppressed condition and longed for a

change. Thus, to visit the female characters in *Jane Eyre*, the novel which Charlotte Brontë wrote in 1846, is also to go through the early steps in the development of contemporary female psyche as well as to become acquainted with the prevailing inadequacies and the dreams and aspirations of Victorian women. The novel is then a successful fusion of reality and invention, for the authentic and vivid way the writer portrays her characters. Moreover, her creatures are presented in their wholeness, that is, not Good without Evil, not Light without Darkness, independently of gender, age, or social class. To move her characters beyond their potentially stereotypical level, and to contemplate the dark side of the human psyche, Brontë goes deeply in the psychological dimension of the story, mainly by using rich imagery and symbolism. Yet, the association of the two main characters, and somewhat Gothic lovers, Jane and Rochester, to couples from the past (Adam and Eve, Samson and Delilah) in the second and third parts of the novel makes the story move from the individual to the archetypal – the recurring archetypal struggle between male and female toward reconciliation of the opposites, which carry in their duplicity the idea of totality. The exploration of this opposition – male/female – is imbued in the organizing principles of the novel and holds sway over the conflicts and tensions among the three main characters, Jane, Rochester, and St. John Rivers (the latter a main character in the sense that he acquires utmost importance in Jane's self-assertion), as well as between Jane and other characters along the chapters of the novel: Jane vs. Mrs. Reed/ Reverend Brocklehurst; Jane vs. Rochester; Jane vs. St. John Rivers. To reiterate the confrontation between opposites, Brontë uses imagery and archetypal associations, such as, white/red; ice/fire; sparrow/eagle; reason/feeling; duty/passion; life/death; master/servant.

Although the main concern of the novel seems to be the woman, it is worth saying that it is impossible to examine the female issue without establishing a confrontation with the male counterparts, since it is from the interaction between them that so many of her feelings of inadequacy, unworthiness and powerlessness arise. Sadly, we see that, although we are far from the Victorian age, almost reaching the twenty-first century, women continue to be victims of Western patriarchy, which still controls the basic representative institutions of particular societies or even of nations. Thus, the stain of the opposition between male and female which dominated the previous century is still visible in our families, in our society, in our political and sexual lives. And, as we strive toward an existence as meaningful as possible, without sexual oppression, unfair dependence and subordination, we happen to identify ourselves with Jane Eyre's growth as a woman.

As I have stated before, the woman problem becomes the core of the structure of the novel. The imaginative dimension of most events around Jane faithfully reflects life. The logic and the acute realism of these events lend form and life to the theme. Every incident and every character in Jane's life is of vital importance for her growth as a woman with a strong independent will and a mind of her own. Both man and woman and the events around them are fused in the novel-structure in iterative images which offer the reader a vast field for psychological investigation. To reappraise Jung's concepts of archetypes and individuation in the light of the feminist proposal seems appropriate here, in order to identify some inconsistencies and ambiguities in the treatment of women's lived experience, so that, through critical interpretation, we can correct, revise, and update past experiences from the perspective of the turn of the century.

The purpose of this chapter is then to analyze Jungian archetypes and the individuation process in Charlotte Brontë's *Jane Eyre vis-à-vis* the revisionist perspective established by the feminists, in the attempt to identify whether inner aspects of Brontë's female characters manifested in the outer world (in their actions, attitudes and activities) can be seen as a verifiable part of their internal nature, or if they reflect external cultural biases. In doing so, I intend to verify to what extent these female characters are alienated by the values of their time, that is, are subjected to and by male pursuits, and how Brontë deals with the products of the unconscious/irrational world in a society which demanded patterns of behavior according to a masculinist perspective. To trace what I propose here, I shall divide this chapter into two basic parts, which comprise the following subtitles: The Archetypes in the Revisionist Perspective of the Feminists, and Individuation in the Revisionist Perspective of the Feminists.

Before focusing on the revisionist perspective embraced by the feminists, it is worth presenting a critical overview of the heroine in *Jane Eyre*, taking into account the relevance of this female character in the whole structure of my work. Although *Jane Eyre* echoes romantic conventions of Victorian times, the singularity of the treatment that Brontë gives to her heroine as well as to the story itself sets it apart from novels written by other female authors in the same the period. To reach the complexities of social and psychological problems, Brontë creates a new kind of heroine: no longer a beautiful heroine, but a plain one, a heroine whose virtues of character, personality and mind offer alternatives to some conventional aspects of the romantic pattern. Instead of being a novel about the suffering of a young girl rejected in love, a theme so much explored at that time, *Jane Eyre* carries out a singularity of purpose detailed in a strong character, rich in individuality and self-will and

strengthened by religious faith and self-supported. We have then a passionate heroine struggling to reconcile her desire for love with the religious and social standards of the Victorian Age. However, although Brontë occasionally presents a critical view of religion, she also shows strong adherence to Victorian morality. She seems initially to condemn the passionate and lustful nature of Jane and Rochester, apparently considering heated emotions wicked to their spirits, and subjects them to an emotional and spiritual purgatory for their sinful nature. Only after the period of personal and spiritual trial and growth, the pair is allowed to be happily together – the time they meet as equals.

For Helene Moglen, Brontë's literary and social commitment to a new kind of heroine makes her develop an anti-heroine for the standards of the time. Being conscious that powerlessness was too often an inescapable condition for a woman and that her success in life was tied to the conventions of a married life, Brontë created a new character – one who defies the conventions of both society and fiction, one who is not only deprived of the distinctive features of beauty but who has no family ties or socio-economic status. Brontë's Jane should discover and impose herself as a woman by other attributes: strong character, moral rectitude, and determination. To unveil the kinds of power available to a woman, Brontë makes Jane undergo a series of trials, from social and moral to psychological ones. However, the bitter incidents in Jane's life cannot lead her to surrender her dreams and fantasies nor can she deviate from her goals in life. On the contrary, she would find ways to conciliate the truth of the facts with her own psychological development. The novel is then Jane's journey of self-discovery and self-development. The successive stages in Gateshead, Lowood, Thornfield, and Marsh End were necessary to make Jane's ego absorb important components of her inner and outer worlds hitherto confronted and negated. Each new home

represents a different enclosed world within the same patriarchal domain, which she must break out from to fulfill her desire of independence, growth and liberty. It is, at last, in Marsh End that Jane learns how to balance reason and emotions, a final step in the process of self-awareness and also liberation from her "social, sexual, and psychological conflicts". Thus, her struggle towards wholeness starts in the red-room at Gateshead and reaches a degree of conciliation between the opposite forces which control her personality in her return to Thornfield, when her self is much stronger and more integrated than in the beginning of her journey (105-145).

By mutilating Rochester, Jane's counterpart, quite at the end of the book, Brontë liberates the female character, and to a large extent, all women, from male authority and power, at the same time that she offers the reader two feminist models: one of an independent woman, and the other, of a man/woman relationship based on equality. That is to say, the reduction of power of the one (male) who previously had it is the *sine qua non* condition for the balance of identities between the sexes and the guarantee of integrity of the "emergent female self". I believe that, in removing Rochester's persona[1], a mask that Western male culture had placed upon him, and letting him undergo a series of trials, the writer makes Rochester ready to live a relationship of equality – no longer of domination and power, but of conciliation and equal rights.

Research into *Jane Eyre* makes the reader see that the inner conflicts which the heroine presents reflect the conditions of her own psyche. It is mainly this material from the unconscious world, with its irrational and instinctual contents, which abounds in Charlotte Brontë's novel. It is in Jane, particularly, that we see how this irrational realm manifests itself and springs out in the urge towards wholeness, that is, the time in which conscious and

unconscious worlds enter into harmony. For instance, Jane's reaction in the beginning of the novel, after being humiliated by John Reed, the bilious son of Mrs. Reed's, for taking one of the books from the bookshelves, can be seen as the first example of outpouring of instinctual contents clashing with world knowledge. For the sake of illustration, I will quote some passages from the narrative and from the dialogue, in which the writer evinces her commitment with the psychic world:

> ... but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm ... . (8)
>
> The fact is, I was a trifle beside myself; or rather *out* of myself ... . I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths. (9)
>
> I say scarcely voluntary, for it seemed as if my tongue pronounced words without my will consenting to their utterance: something spoke out of me over which I had no control (23)[2].

As a matter of fact, we see that Jane, years later, in her maturity, at the time she was reporting the events, could consciously realize how she defended herself autonomously against the attacks of the external world. Previously, instinctual impulses used to dominate her actions (her ego/consciousness) and kept her imprisoned.

Indeed, it is worth reminding that a Freudian reading of the novel would strongly associate a variety of recurring images of closed objects of the houses (wardrobes, drawers, jewel chester, and so on) and the houses themselves, together with the red-room's ritual, scenes of sadism, rebellion, and starvation with the sexual desires that Jane experiences and represses until she reaches womanhood, a time in which the adult female sexuality reappears

in the novel through the animalistic figure of Bertha Mason. According to Jung's theory, these unintelligible manifestations would be considered as instinctual behavior. Whereas Freud and his followers regard instincts as part of the personal unconscious, Jung believes that they are "impersonal, universally distributed, hereditary factors of a dynamic or motivating character", that is to say, instincts are "formed motive forces" that man and animals share alike. As they reside in the collective unconscious, Jung assumes that instincts "form close analogies to the archetype" (*The Archetypes and the Collective Unconscious* 42-53).

So far I have tried to present a critical overview of *Jane Eyre*, concerning conscious and unconscious forces operating constantly in Jane's real and imaginative worlds. We recall that, for Jung, it is in the unconscious world where archetypes reside. Thus, I can now turn to the analysis of archetypes in *Jane Eyre* in a revisionist perspective of the so-called archetypal feminists. Here, I will foreground certain archetypes: shadow, animus/anima, and the mother. Afterwards, I will also verify how Jane conciliates her inner and outer experiences, that is, how her process of individuation happens, under the same critical perspective.

The Archetypes in a Revisionist Perspective by the Feminists

a. On the Nature of the Shadow

Investigating the female characters' unknown territory of the unconscious in *Jane Eyre*, the shadow, a term, we recall, that Jung adopted in regard to the personal

unconscious (there is also a collective shadow) and its inferior traits and other tendencies that individuals have difficulty to acknowledging about themselves, is one of the cornerstones in the process of individuation, the time in which the bright and the dark sides of one's personality are harmoniously integrated. For Jung, this figure does not only contain the inferior aspects that human beings prefer to forget, but some others that they are yet unable to recognize as their own. Yet, although the shadow may appear mostly as a hostile figure, it may also embody positive experiences. To carve out her own destiny, Jane has to face her shadow – the dark side of her personality that she unconsciously denies in herself. This dark side corresponds to the missing part of oneself which must be rescued and consciously welcome, as a *sine qua non* condition in the process of individuation. Jane's encounter with the shadow happens at different levels: her shadow projection is operative onto the individuals that come along her journey as well as in her drawings, paintings and places (e.g., in the red-room).

The first case of shadow projection is seen in the relationship between Jane and John Reed, the naughty, abusive, over-weight mama's boy whom she fiercely despises and hates. Here one may see that all the negative aspects of John Reed's personality as well as his sisters', mother's and servants' are the very ones Jane detests and seeks to annihilate in herself. As she is not able to self-analyze and accept her own sense of inferiority, there is no possibility to start acquiring self-knowledge yet. The longer she attributes these bad qualities exclusively to others, the more distant she is from fulfilling her totality. This reflection is confirmed along the novel:

> All John Reed's violent tyrannies, all his sisters' proud indifference, all his

> mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. (11-12)
>
> 'Unjust!–unjust!' said my reason, forced by the agonizing stimulus into precocious though transitory power ; ... . (12)

As we see here, Jane's impulsive act in the face of other people's hostile behavior comes up as a bitter experience that reason cannot halt at this point yet. Self-education is painful and takes time.

The same shadow projection happens in relation to Mrs. Reed, Reverend Brocklehurst, Bessie, Bertha, St. John Rivers, and even, Rochester. At first, Jane is not able to understand the reason for the Reeds', particularly Mrs. Reed's, oppression upon her. Later, the "incident of the red-room" enables Jane to realize that the murky aspect of life which she experiences through these characters is anything but part of her own highly complex psyche. Below, we have two different situations: one before the incident of the red-room, the other, after it:

> How all my brain was in tumult, and all my heart in insurrection! Yet in what darkness, what dense ignorance, was the mental battle fought! I could not answer the ceaseless inward question – *why* I thus suffered; ... . (12)
>
> But I ought to forgive you [Mrs. Reed], for you knew not what you did: while rending my heart-strings, you thought you were only uprooting my bad propensities. (16)

As Jane's own unconscious tendencies seem obscure for her conscious mind, they also get away from conscious control.

Still identifying and analyzing cases of shadow projection, I would add that, Reverend Brocklehurst, the director of Lowood Institution, may be viewed as the worst case, not only for his grim appearance – "gaunt outline", "black column", "piece of architecture" (53) – but also for his terrifying discourse. This character actually embodies the incarnation of evil in all senses: 'What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!' (27).

Behind the false identity of the paragon of the right way to Heaven, Mr. Brocklehurst frightens Jane and the girls at Lowood with notions of evil and sin, as well as God versus Satan. Whereas, on the one hand, he offers the girls a miserable life based on starvation and poor sanitary conditions, on the other hand, he lives a life of extravagance and vanity within his own family. Jane's confrontation with Mr. Brocklehurst represents a complex of mirror images which dwell not only in the Reverend's psyche but are also part of her own nature. This following confrontation with him at Lowood Institution, when he accuses her of falsehood, comes to be another step in Jane's journey towards self-definition, a time in which she will become conscious of her goals in life:

> The spell by which I had been so far supported began to dissolve; reactions took place, and soon, so overwhelming was the grief that seized me, I sank prostrate with my face to the ground. Now I wept: Helen Burns was not here; nothing sustained me; left to myself I abandoned myself, ... (59)

The more Jane becomes acquainted with different identities, the stronger her will and courage turn out to be.

Still concerning Mr. Brocklehurst, we may state that this figure can be seen as the result of the contamination of the collective shadow – a series of orthodox religious

principles (mortification of the body for salvation of the soul) and prejudices which he tries to impinge into the girls' mind as the right path to Heaven. Indeed, this is the way he believes he can keep power in his hands as if he were the Almighty. "All good to God and all evil to man", that is to say, an infinite sense of power in the hands of one creature, as Barbara Hannah would consider Mr. Brocklehurst's attitude, based on Jung's concepts (269). In wearing this oppressive and dangerous mask, however, the Reverend is much more identified with the Devil than with God. His inability to recognize the limitations of his ego and to cope with his oppressive behavior towards the girls and, in particular, towards Jane, happens to result in the death of more than a half of them. Mr. Brocklehurst's hypocritical discourse can be best evaluated at the time he starts scrutinizing every detail of household matters in one of his visits to the Orphan Asylum, in order to find something wrong in there:

> 'Madam, allow me an instant. You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying. ... it ought to be improved to the spiritual edification of the pupils, by encouraging them to evince fortitude under the temporary privation. ... to his divine consolation, "if ye suffer hunger or thirst for my sake, happy are ye". (54-55)
>
> 'Madam', he pursues, 'I have a master to serve whose kingdom is not of this world: my mission is to mortify in these girls the lusts of the flesh; to teach them to clothe themselves with shamefacedness and sobriety, not with braided hair and costly apparel;' ... (56)

In the light of a feminist archetypal perspective, Mr. Brocklehurst's hypocritical discourse, contrasted with his family's life style, suggests the idea of power in the sense of subjugation

and appropriation of those (women, in the case) who in misogynistic cultures are considered marginal. Silencing women's voices and imposing male authority, men are free to feel unthreatened. Let us again contemplate the scene:

> Mr. Brocklehurst was here interrupted: three other visitors, ladies, now entered the room. They ought to have come a little sooner to have heard his lecture on dress, for they were splendidly attired in velvet, silk, and furs. The two younger of the trio (fine girls of sixteen and seventeen) had grey beaver hats, then in fashion, shaded with ostrich plumes, ... (56)

Thus, Mr. Brocklehurst embodies the figure of the shadow in its vital forces of controlling and oppressing those young women who are unable to defend themselves. In other words, he feels impelled to live out the poisonous side of his personality, for this negative side does not cause him any discomfort.

Examining Mr. Brocklehurst's and John Reed's behavior and attitude as personifications of shadow in the light of feminist archetypal perspective, we may infer that both are expressions of a culture steeped in male primacy and dominance. As such, they embody unconscious identifications with collective factors of the outer world projected upon human beings, in particular, women. Thus, their impulsive and hostile acts as regards Jane stem from a culture in which many women have no identity or voice of their own, in which they are merely artifacts. Here, John Reed's abusive treatment of Jane's body can be seen as a confirmation of the metaphor of man's appropriation of women's body. Confronting the two men's behavior and attitude towards Jane, we see that the former employs his authority (power) over her in a more sophisticated way. Instead of John Reed's sadism, Mr. Brocklehurst cloaks his greed and selfishness with hypocritical Christian principles.

However, it is from both, John Reed and Mr. Brocklehurst, that Jane painfully learns what it means to be poor, dependent, and powerless; in her case, what it means to be a woman in a misogynistic society. Firstly, she understands that displaying powerlessness helps her oppressors to assert their roles of "masters", and then she decides to confront them, refusing to be cornered by their tyranny. Later, she realizes that power is reached through knowledge, which makes her invest in drawing and French lessons with visible progress. The improvements she makes in her studies help her earn respect, and hence, equal treatment, as well as friends, and a position in the school. In short, according to a feminist archetypal perspective, it is necessary to make some changes in the collective ethical view of the world so that we can have a more egalitarian behavior.

Going further in the analysis of Mr. Brocklehurst's shadow, now within Sandra Gilbert's line of thought, we may also recognize that the power and the authority the Reverend embodies in his personality, that is, the control over lives and souls of those he is in charge of, can be seen as an extension of women's unrealized ambition of authorship. The appropriation of phallic (pen) features to depict Mr. Brocklehurst's character might mean a case of shadow projection in regard to women's castration wishes, a bubbling and fermenting energy which they are forced not to disclose explicitly due to male hegemony.

As we saw in Chapter II of this dissertation, the archetypal feminist proposal is to question and demystify unfair models which they believe to have been created by Western male society. It is only through the process of correcting and revising that new significances can be liberated, so that women can be free from the absolutes of male cultural tradition. Here, in many ways, was the reason for *Jane Eyre* to have been considered immoral, irreligious and unfeminine. One such way is the mode in which Charlotte Brontë chooses

Mr. Brocklehurst's destiny within the story. In attributing inhuman qualities to him as well as undermining his reputation, reliability and sense of humanity, Brontë does not only defy a powerful male figure but also criticizes a Christian representative, as we can see in Chapter X:

> Inquiry was made into the origin of the scourge, and by degrees various facts came out which excited public indignation in a high degree. The unhealthy nature of the site; ... all these things were discovered; and the discovery produced a result mortifying to Brocklehurst, but beneficial to the institution. (72)

Mr. Brocklehurst was not dismissed from his job but lost his absolute control over the institution. Brontë makes him share his office of inspector with someone else, who "knew how to combine reason with strictness, comfort with economy, compassion with uprightness" (72). Thus, Brontë excludes the idea of centrality, a characteristic of the phallocentric society, and suggests the balance between reason and heart, which implies an attempt to control the overwhelming power of the shadow.

Parallel to Mr. Brocklehurst, I should refer to St. John Rivers, a character who comes to contrast with Rochester in many aspects but who may be equated with the Director of Lowood Institution in his arrogance and tyrannical interpretation of God's laws. St. John Rivers may be considered an example of the untrammeled action of the shadow over the ego (the center of consciousness) – a case of enantiodromia, a term that Hanna uses "when the ego is unconscious of the act of the shadow" (263). St. John hides his sexual impulses behind an extremist religious duty, in an ambivalent way: at the same time that he is moved by a strong will towards God's cause, which he understands to be a life of sacrifice and renunciation, he is also assaulted by the human desire of control and power. In this

respect, Rivers, again, comes to contrast with Rochester. Whereas the former embodies a rational and logical character (like Brocklehurst), the latter has a passionate one. However, just as with passion, rational powers can also be short-lived and act as shadow. It is in this logical and intellectual aspect that Rivers exerts a remarkable pull upon Jane's soul and moral sense, considering that he is not the type who can inspire in her any sexual drive. Indeed, it is in contact with St. John Rivers that Jane learns to redefine her personality. When she was with Rochester, she had to exercise her rational powers and self-control to grant her a state of equality. With St. John Rivers, she realizes the need to let emotions flow, as if inner feelings were a prerequisite to intellectual progress. Thus, the three male characters play important roles in the development of Jane's self-assertion.

I could not go on with the notion of the shadow without mentioning Bertha Mason Rochester, the 'mad woman' who is kept locked up on the third floor of the Thornfield mansion. There are several ways to read Bertha Mason's figure in *Jane Eyre*. Firstly, Bertha is a suggestive warning of Rochester's split nature. On the one hand, we have a man subjugated by mindless passion, one who was accustomed to uncontrolling habits of lust and greed, traveling in a succession of licentious relationships as merely passing pleasures (Céline, Gracinta, and Clara), on the other hand, a man who is able to develop passion in a self-constricted way with the mercy of reason. We may also read Bertha's enclosure to a separate region of the house as Rochester's denial of the anarchic elements which dwell in his unconscious life: bestial lust, greed, and rage. Besides, Bertha's madness may also connote in itself Jane's shadow – the most ferocious instincts she represses. Alongside the foregoing ideas, and most importantly, given the feminist focus of the present chapter, madness echoes the alien experience that women writers had within the literary field. As we

saw earlier, the madwoman in the attic happens to be a textual representative of the women authors' repressed anger and crippled psyches – their troubles in the text. Being subdued in her power of speech, the woman was obliged to silence. The silence of the madwoman represents, then, women muted by culture, that is, their sociocultural constraints, marginalization, and the exclusion they experienced for such a long time. Bertha Mason Rochester and images of landscapes in the novel may function as marginal entities, the Others, and thus, the alienation of their solitude and volcanic fire may threaten the apparent stability of the patriarchal society. Like Vesuvian creatures, both Bertha and landscapes are "likely to erupt into murderous rage", as Gilbert claims in her essay "What do feminist critics want?" (41).

Jane's paintings and drawings cannot be left aside in the study of shadow projection in *Jane Eyre*. The idea is to see if this archetype affirms female development or contradicts it. The fact is that, if one examines Jane's works of art attentively, one may certainly view them as projections of her inner impulses as well as her sorrowful experiences as a woman (the one deprived of material wealth, beauty, and family). The recourse is to represent them in the form of images. Then, paintings and drawings become vias by which Jane connects the inner and the outer worlds. Thus, visual art operates in Charlotte Brontë's work as filters which register her heroine's empathy or anger towards outside reality – a concept which is in accordance with Lauter's ideas on feminist archetypal theory (68). Beneficially, art also functions as a therapy for her repressed cultural insatisfaction. These inferences may be confirmed in the novel when Rochester asks Jane whether she was happy when she painted the pictures. The answer she gives him suggests how ambiguous the images she depicted in her works are: "I was absorbed, sir: yes, and I was happy". (111)

> The first represented clouds low and livid, rolling over a swollen sea: all the distance was in eclipse; so, too, was the foreground; or, rather, the nearest billows, for there was no land. One gleam of light lifted into relief a half submerged mast, ... The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, ... (110)

Images of clouds and sea may be identified with Jane's active spirit in searching for the understanding of values concerned with moral and religion. These images of nature may also represent repressed manifestations of her instinctual life expressed in her paintings and drawings as a form of shadow projection. Hills and mountains, as well as grass, leaves and breeze, commonly indicate ideas of transcendence and transformation[3]. In the light of feminist archetypal criticism, these images drawn from nature can suggest women's search for individuation. Instead of acting within the bounds of the objective world, Jane marshals her creative powers above them, because there is no regulation or repression in her art. Here we see how heaven and earth, spirit and matter, become concrete through Jane's manifestation of her unconscious world:

> ... rising into the sky was a woman's shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm, or by electric travail. (110)

Depicting the image of a woman's body, Jane at first seems to evince her inability to stress physicality as well as her tendency to flee to another dimension of life. Instead of tinting the

woman with the hard colors of her instinctual world, she tends to spiritualize her by underscoring aerial and celestial qualities. I believe that archetypal feminists will certainly see this particular depiction of a woman's shape with suspicion, considering that it happens to be in consonance with the notion of "passionlessness", in other words, the desexualization of femininity developed within Victorian culture and society (Reynolds and Humble 1-37). That is to say, by denying female sexuality, Victorians tended to repress women's carnal instincts, a way to keep women ignorant of their inner drives, so that the female image of "wholly innocent" could be encouraged and contrasted with "wholly perverted" – the polar female models Victorians constructed in their culture. As they do not depict physical features of women and suggest a certain ignorance of women's sexuality, Jane's drawings, in the light of feminist archetypal thought, express the idea of how women's space was confined within socio-cultural parameters.

As I said in the Introduction, manifestations of female imagination come up in the novel not only through women's personal relationship with their counterparts, but also through the heroine's drawings, hallucinations, fantasies, and dreams. After investigating Jane's drawings briefly, I could not bypass dreams, taking into account their relevant meaning within the structure and cohesion of the fictional "facts" in *Jane Eyre*. Nonetheless, it is not my purpose here either to go deeply in the analyses of Jane's dreams or to cover all of them, due to the breadth of the issue. For my purpose, it is worth reminding here that, for Jung, dreams are unconscious translations of aspects of the perceptible reality which grow up from the realm of the psyche (*Man and His Symbols* 27-40). As such, dreams come to represent a relevant psychological apparatus to describe women's imagination. Their forms are imprecise, but their meanings are important. Furthermore, it seems that dreams help Jane

to see life clearer and solve inner conflicts so that she can assert herself by tempering emotions and reason. For example, every time she crosses a hard path, a child dream occurs, and hence, we may read this dream as a case of shadow projection. The fact is that, by the time of the child dream, Jane was still dependent on the Reeds; therefore, we may understand this sort of dream as the result of her weak ego, particularly in relation to the opposite sex. That is to say, Jane projects her helpless condition onto the child within – someone who is in need of help and protection. An archetypal feminist may set a parallel of Jane's dream carrying an infant in her arms with women's fragile condition in patriarchal society, a situation which is not peculiar to their own nature but a social construct.

In Jung's line of thought, the shadow archetype is by no means always an inferior aspect of humans' personality. Let us consider the cases of Bessie Lee, the servant at Gateshead (consoling Jane with treats from the kitchen, when she is excluded from the festivities), Helen Burns (the fourteen-year-old girl who shares with Jane the hardships of the boarding school and gives Jane examples of how to forget animosity and emulate Christ by loving her enemies)[4], and Maria Temple (the superintendent and music teacher of Lowood who becomes Jane's idol). These women embody the positive qualities of the mother archetype (a figure which will be further discussed) and, different from the others who exhibit their inferior sides, these patterns of human kindness, discipline, and love fascinate rather than repel Jane. Either positive or negative, they function as parts of Jane's self projected onto the others.

The Red Room at Gateshead may also be viewed as a symbolic example of shadow projection in Jane's life. The unnatural presence that the defenseless Jane confronts when imprisoned in this hermetic place may be seen as her psychologically inferior nature. This

restrictive place has a ritualistic connotation. It is within this area that Jane starts to cope with the incarcerated instinctual forces which reside in her inner world. The symbolic use of the color red may be associated with some elements, such as blood and fire and their various meanings. That is to say, blood and fire may have a religious connotation – the blood of Christ, as a vehicle for the salvation of humanity, and fire, as an instrument of purification and regeneration – and a pagan one – blood and fire symbolizing sexual passion and hate – products of the instinctual world.

In the Red Room there is another representative example of shadow projection – the large mirror. If one considers the common use of a looking-glass – an instrument that reproduces, reflects and deflects as well as cuts images – one may see the associations this vehicle implies, that is, the contemplation and understanding of fascinating appearances, or the projection of negative aspects which one prefers not to confront. For Jane, the mirror in the Red Room cloaks a supernatural connotation, for it puts her in contact with her disgusting (if educational) experiences with the Reeds as well as the memory of her dead uncle, as if he were there to punish his family for violating his last wishes to bring her up as a member of the family:

> ... to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and, when I dared move, I got up, and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there

> gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: ... . (11)

These images are merely a reflection of Jane's inner world, which at this point she is still unable to face without being frightened.

The terrible experience in the Red Room precedes important changes in Jane's life. From then on, Jane's victory over intimidation extends to some situations at Gateshead: when she confronts Mrs. Reed, threatening to expose her to the residents of Lowood, when she battles against the shallow Mr. Brocklehurst, refusing to be controlled by his pious platitudes, and finally, when Bessie accepts Jane as a friend. This final test prepares Jane to new challenges in the future. She seems to realize that facing her shadows – Mrs. Reed, Brocklehurst, and Bessie – is the best weapon against intimidation, because it assures her power to stand her own ground. Her ability to deal with these psychic conflicts has expanded her awareness of her own reality, thus encouraging her to set new patterns of behavior and attitude for the future.

Reading the Red Room and its symbolic elements with the eyes of feminist archetypal criticism, one may trace a comparable pattern of this site with woman's place within nineteenth-century society. The ideas of limitedness, obscurity, confinement, as well as the threatening and disgusting experience which the Red Room carries out, may be equated with woman's restricted space within the mentioned society. Considering the parallels between the Red Room and nineteenth-century women's life, we may infer that the latter contained shadow projections of a patriarchal culture, the one that controls, restrains, incarcerates as well as dictates patterns and rules of behavior, often according to a misogynistic view of the world. Thus, the Red Room can be seen as a projection of women's

life in a culture in which their voice was confined to the limited sphere of their home and their actions restrained by principles dictated by the masculinist domain.

b. On the nature of Animus/Anima Archetypes

The animus and the anima archetypes are other Jungian concepts which can also be identified and revised in *Jane Eyre*. As we saw in Chapter I, for the animus Jung attributes the autonomous psychic masculine elements in female personality, and for the anima, the inner woman of male personality. We also recall that Jung relates Eros (subjectivity, aesthetics, emotionality, spirituality) to the feminine principle, and Logos (reason, discrimination, judgment), to the masculine one. In the previous chapter, we saw that for the archetypal feminists the idea that these principles operate in the psyche as eternal opposites based on superior and inferior qualities seems highly problematic, due to the tendency to see the world divided in cultural and hierarchical differences between men and women. As a reminder of the previous discussion on Jung's concept of anima, it is worth stating that Jung gives the anima numinous or supernatural qualities, which is the reason this inner figure may have different manifestations, either positive or negative. For example, if a man is involved with a devouring, fascinating, and demonic female, and his projection onto a woman is unconscious, his ego may be annihilated by the power the anima has over him. Consequently, he will lose his identity for submitting himself to her demands blindly and unconsciously. Thus, this kind of inferior feminine side can invade his consciousness in a very destructive way. As we recall, a positive manifestation of the anima happens when man's ego is sufficiently developed to recognize her personifications, so that she may lead

him to a well-balanced and meaningful relationship. Jung points out that the manner in which the animus appears in a woman can be recognized by her ready-made opinions, determination and authority.

Now, if we once again consider Jane at Gateshead, we will see how her masculine principle governs her actions and her thoughts. The representative characteristics of the animus are portrayed through her resistance to the humiliation that the Reeds thrust upon her as well as through the authoritative way she uses to confront a more substantial member of the patriarchal system, Reverend Brocklehurst, when he visits the Reeds. This autonomous identification with the animus makes Jane assume "inhuman" behavior, not being aware that she is led by irrational forces. One of the examples of how Jane acts by her instincts is when she confronts John Reed. The other example is when she defies Mr. Brocklehurst by showing her own convictions, despite knowing that they were not what he expected to hear from a child:

> 'What must you do to avoid it [going to hell]?'
>
> I deliberated a moment; my answer, when it did come, was objectionable: 'I must keep in good health and not die'. ...
>
> 'Do you read your Bible?'
>
> 'Sometimes.' ...
>
> 'And the Psalms? I hope you like them?'
>
> 'No, sir.' (27-28)

Her successive victories over representative authorities, moreover, show her that the display of powerlessness only helps to gain scorn and, from each triumph over these individuals, she learns how to reach psychological and intellectual control of herself. Leaving aside Jung's

interpretation of the psychic realities and embracing the feminist archetypal perspective, one may see that Brontë's actual attempt in characterizing Jane's attitudes is not so much as to grant the woman of her time masculine qualities, but to liberate her from a position of subordination and dependence. Thus, *Jane Eyre* represents the possibility available to women of escaping from and rebelling against alienation, by showing how their voices, so far unheard, could reach authority and power, not to threaten and bring fear to their counterparts, but to share a life of equality.

It is Jung's dichotomy between the sexes which most bothers the feminists concerned with revising his ideas. To consider the masculine principle (based on reason, objectivity, knowledge) as men's attribute, which women unconsciously integrate into their personality, is to place females in an inferior condition. Emma Jung herself claims that she does not see any complaints against this "man within" in the part of a great number of women in our Western male society, but, in fact, an easy acceptance (1-43). However, it may be stated that, to feel flattered and superior with the integration of masculine principles into their personality, women may miss chances of growth because now they tend to be incarcerated in a different way, and form a closed group. The urge to power and control in every area of human existence may be carried out without losing touch or devaluing the essential part of their nature, that is, the feminine one (half of human wholeness), otherwise women will extinguish the possibility of balance in intersexual relationships, in other words, human felicity.

As far as the representations of the negative animus in *Jane Eyre*, one may recognize in Mrs. Reed's behavior the perfect example of this inner figure, that is to say, her way of facing the world is regulated by a series of related masculinist patterns and thoughts. The

masculine/rational side of Mrs. Reed's personality springs up in the form of cold and calculating attitudes towards Jane. The substantial manifestation of the negative animus-driven behavior happens now and then when Mrs. Reed subordinates Jane either to malevolent judgment (Jane as a sinful child) or when she downgrades her (excluding her from family parties) and punishes her at every opportunity (the Red-Room), in order to be free from the burden the girl represents for her family. On the other hand, Jane also enacts some masculine principles in her ambiguous roles of being independent and domineering, along with the need of a husband she can venerate and be equal to. To reach her goal, Jane moves astutely between submissiveness and dominance, manipulating circumstances in such a self-protective and self-advanced way, as to help her charm Rochester. Conversely, despite her beauty, Blanche Ingram, in her aggressive competition, knows less how to handle Rochester's domineering male nature and, hence, loses field for Jane. In short, Jane's animus is more operative than Blanche's, in the sense of the use of more rational powers over Rochester to neutralize his male mastery. In the archetypal feminist view, Jane's animus functions as a kind of defense against patriarchy, embodied in the character of Rochester. Accustomed to trick women, Rochester is made to undergo difficult situations, to reduce his masculine advantages and superiority. Brontë achieves that first by making him impersonate a female gypsy (without being able to deceive Jane), then by revealing the hidden secret of his marriage to Bertha, and, eventually, by making Rochester blind and maimed. It seems that by reducing Rochester's power and assuring Jane's, Brontë had exorcised the burden of patriarchal oppression and offered a model of a society based on equality and freedom.

Concerning the nature of the "psychic realities' of the anima archetype in *Jane Eyre,* one may consider the presence of this figure in different characters, either masculine or

feminine, acting positively or negatively. Once again, Blanche Ingram, the fashionable, beautiful and shallow daughter of the Dowager Lady Ingram, is also an anima figure: she uses her polish and glamour to arouse in Rochester sensations of love and to seduce him toward a proposal of marriage. As a matter of fact, Blanche embodies an illusion-creating anima image who does her best to reach her intent: to embrace and devour her prey. However, her enthusiasm soon fades, for she is led to believe by Rochester that his wealth is not as large as she had supposed it to be. If Blanche may be viewed as a negative anima type, interested only in her socio-economic ascension, Jane represents her opposite (for her annoyance at the idea of being kept by Rochester). Plain and candid, but straightforward in her opinions and goals in life, Jane would unconsciously represent the ideal woman for Rochester. She would not only play the role of a beloved creature, but also that of a tender and protecting mother image. Jane's rich unconscious feminine traits enchant and seduce Rochester in a positive way, because they happen to identify with the feminine side which is part of his personality.

Revising Jung's concept of anima through the lens of feminist archetypal theory, we see that the feminine archetypal image which Jung interrelates with female psychology and then ascribes as part of men's psyche is grounded on a male point of view, and therefore, reflects an androcentric perception of women's identity. That is to say, women have learned from distorted rules that their self-image is built in the service of men, and that their sense of worth depends on them. Thus, archetypal feminists demonstrate that Jung's view of the feminine weakens women's ego, for it encourages lack of confidence in themselves, mainly in their attempt to conquer a man's heart, whereas male's authority and agency are constantly validated.

c. On the nature of the Mother Archetype

Among the archetypes which seem to exert a great deal of influence on individuals' lives, the mother occupies a special place. She nourishes, protects and cherishes (good mother), but she also devours and destroys (bad mother). She can be either lovely and docile or wicked and cruel. Jung claims that these negative qualities of the mother do not come from the mother herself, that is, the personal mother, but rather from the mythological images projected upon her. As we saw in Chapter I, this is the reason for the numinous and chthonic appearances she sometimes assumes. In a revisionist reading, Charlotte Brontë can be seen to use some mythological stories for the sake of subverting traditional roles which women played in society, such as that of defenselessness and powerlessness (the subversive and egalitarian implications of the theme also cost her book, as we have seen, the charge of being unfeminine and irreligious despite its political conservatism). Brontë interweaves fantasy elements of mythology with the reality (conflicts and aspirations) of a female adolescent – one who does not accept the alienation and dependence of her own sex and class, but, quite the contrary, defies the dreary servitude to the masculine universe.

Lauter and Rupprecht point out that from the perspective of Sylvia B. Perera, women in Western culture were encouraged to define themselves in relation to the masculine as the "good, docile, agreeable daughter, nurturing mother and wife" rather than to claim the wicked side of their psyche. This means that, by mutilating and silencing their feminine instincts, the deep layers of their personality, women would relegate to the underworld the terrible mother within. For Perera, modern mothers need to reconnect to their self by

returning to their matrix – their own personal identity (needs for power/passion), which patriarchal society forced them to denigrate as if they were mere frivolities ("Visual Images by Women: A Test Case for the Theory of Archetypes" 46-83). Reading *Jane Eyre* with a feminist archetypal lens, we may view the model of the wicked mother adopted from *Cinderella,* which always comes in confrontation with the good mother, as an incarnation of these instinctual feelings which women have learned to repress[5]. By stressing this aspect of the archetypal underworld in some feminine characters, Brontë seems to validate this feminine source whose devaluation makes impossible an equal relationship between men and women. By unveiling this negative aspect of the self, that is, by descending to the deep layers of the unconscious, women will certainly encounter suffering, but, eventually, they will be free from the shadow created by patriarchy, and will arrive at a healthy perception of their own identity. Indeed, I believe that fairy tales, dreams, mythic imagery and other fantastic resources are used in the novel to expand parameters of societal conceptions of what is a healthy human mind, that is, the conciliation of reason with feelings and emotions as a safe requisite for well-balanced psychological survival – a step further to reach individuation.

Still concerning the mother archetype, one can easily identify examples of good and bad mothers in *Jane Eyre.* For Jung, the mother archetype can acquire different expressions in different places and ages. This figure may assume the role of a nurse, a servant, a teacher, a governess, and so on. For example, Bessie embodies the figure of a good mother. It is from Bessie's nurturing that Jane assimilates a positive image of a good mother – an example that helps her to contrast and condemn her opposite, the bad mother, the one she recognizes in Mrs. Reed. Another model of a good mother in *Jane Eyre* is Maria Temple. As

her name suggests, Miss Temple offers Jane a higher pattern of protection, love, friendship, idealization and a different view of authority, based on respect and independence. From Miss Temple, Jane also learns to exercise self-control and to value her duties.

As I have stated, the mother archetype manifests itself in a variety of guises. Accordingly, some minor characters in the novel are also worth examining, considering that they carry out remarkable features which happen to characterize the foregoing archetype. Here, Grace Poole is a very peculiar example, taking into account that she is the means by which the atmosphere of suspense is raised in the story. As soon as Jane arrives at Thornfield, we become acquainted with that character and the sinister aspect she brings into the narrative. For both Jane and the reader, this first encounter with Grace Poole foreshadows something wrong or awesome. It is not only her suspicious task at Thornfield that frightens us all, but the "curious", then "tragic" and "preternatural" laugh (94-95) which we, initially, attribute to her. In addition to the laughter and physical appearance – "a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived" (95) – there is also the description of the ominous place from which she comes up: "narrow, low, and dim (passage), with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle" (93). Every time her name or even her supposed laughter appears in the story, there is an association with something ghostlike or devilish, such as: "demonic laugh", "goblin-laughter", her "eccentric murmurs", "stranger than her laugh". And Jane insists in describing her:

> Her appearance always acted as a damper to the curiosity raised by her oral

> oddities: hard-featured and staid, she had no point to which interest could attach. (96)

Moreover, incidents in Thornfield mansion, such as the fire in Mr. Rochester's chamber and the attempt to murder Richard Mason, reinforce the mystery around the character of Grace Poole:

> What a creature was it, that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey? (185)

At first, Grace Poole may represent anything but the archetype of the "Earth Mother" according to Jung's conception, that is the chthonic one, associated with blood-sacrifice, cruelty and some other characteristics of the underground world. Yet, later we see that all these characteristics belong to Bertha Mason Rochester herself. Bertha's madness and her savage behavior (the use of knives, teeth and fire as her weapons) are particularly directed to an enemy – either Rochester or all men. Here, feminist archetypal thought may surmise that Bertha's mental alienation is the result of a malevolent plan against her sex, or, if we see her as Jane's projection, she embodies Jane's anger at a loveless world or at a man (Rochester) who attempts to enclose her as any of his many possessions. Grace Poole is then the mediator to the monstrosity and madness which comprises Jane's and/or Rochester's own shadow.

After examining some representations of mother archetypes in *Jane Eyre*, it seems appropriate to stress that these archetypes are just maternal figures, because Jane, indeed, lacks a legitimate, or better, a sympathetic mother. Each representative figure has its own

limitations. As a matter of fact, nature seems to embody the actual maternal qualities attached to its image, as Jane, herself, puts it:

> Not a tie holds me to human society at this moment – ... . I have no relative but the universal mother, Nature: I will seek her breast and ask repose. ...
>
> Nature seemed to me benign and good; I thought she loved me, outcast as I was; ... . To-night, at least, my mother would lodge me without money and without price. (284-285)

However, soon she realizes that the only mother who is able to fulfill her nature is anything but the mother nature:

> What a still, hot, perfect day! What a golden desert this spreading moor!... . I wished I could live in it and on it. ... But I was a human being, and had a human being's wants: I must not linger where there is nothing to supply them. ... The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled ... . (286)

The urge to fulfill her inner needs makes Jane regain strength and will to struggle to live as an ordinary human being.

To summarize this section, it is worth saying that, according to feminist archetypal perspectives, the archetype of the mother is just a tendency shared by women from different cultures to form different kinds of images – a metaphor for a phenomenon that no one can measure, taking into account how subjective and changing this figure is. That is the reason for the feminists' protest against the reification of certain images of the mother which will not allow new perspectives. To take one image as ideal is merely a product of a cultural ideology rather than an integral expression of human experiences of the mother.

d) Individuation in the Revisionist Perspective by the feminists

Dealing with these inner figures – shadow, animus/ anima, good/evil mother – one must not forget that, according to Jung, to become whole one will have to face the opposites that reside within and which are usually projected onto someone else. For Jung, if individuals do not accept these doubles in their projected forms, their inner manifestations tend to create trouble in the outer world, and humans will certainly miss the chance to consciously integrate such doubles into their self The more one's life is lived automatically, without a conscious dialogue with the forces that dwell in one's psyche, the longer it takes to reach individuation. To live in harmony with the self (conscious and unconscious, known and unknown worlds) one has to accept the reality of the opposites until one is able to find a middle way between them.

Following feminist archetypal criticism, I believe that women's journey through self-development, that is, the process of overcoming the animus/shadow blocks, seems more difficult than men's, for women usually face more barriers created by the social context. Generally speaking, social standards set to men are not so strict as to women. For example, men, more often than not, are not punished for manifestations of their eroticism or for excess of romanticism (at the point of breaking conventions); quite the contrary, society often celebrates this as part of men's own nature. In *Jane Eyre*, Charlotte Brontë happens to break this dichotomy between the sexes (also condemned by the archetypal feminists), when she punishes Rochester, as a necessary condition for those in power to release some power to the ones who do not have it, so that a better balance between the opposites may be assured.

Every stage in *Jane Eyre* – Gateshead, Lowood, Thornfield, Marsh End and Ferndean – corresponds to Jane's necessary steps towards individuation. To endure and overcome suffering becomes part of the process. After crossing two hard stages, Jane's encounter with Rochester represents a step further towards her self-knowledge, since her psychological development is still incomplete. Although Jane and Rochester share sympathy of mind and spirit and meet as equals in several aspects (both as outsiders, both reject external authority and defy society's opinion), Rochester still keeps in his personality the domineering attitude so peculiar to the Western male society. He uses the tricks which patriarchal society teaches him to keep power in his hands and to seduce a woman. Jane tends to be vulnerable and almost falls into the romantic trap, but as she consciously feels that her self-preservation and integrity (though they require her to pay dearly) are threatened by her love for Rochester, she regains control. Significantly, it is Jane's encounter with her real family – the Rivers, especially, St. John – which pushes her to further discoveries of herself. If Rochester represents a part of her personality – love, passion, emotions – St. John Rivers represents reason, logic, spirituality. Now Jane's self is ready to experience redefinition and spiritual resolution with no conflicts. In the end, we see that Brontë offers the reader two ways to unite the two main characters within the same parameters: to Jane, the chance to redefine herself through her conflicts with St. John, and to Rochester, the chance to reach his self-development through mutilation, so that he can meet Jane as equals. Their internal conflicts resolved, they become free to live a union of equals without a submersion of self into the other's ego.

It is worth mentioning here Barbara Hanna's interpretation of the pattern of existence of every human being, that is, the course towards the road of wholeness and

individuation. For Hanna, the human body follows a regular and cyclic pattern of life – it grows, strengthens, weakens and dies, whereas its spirit obeys the circle of life similar to the tree – it develops, its fruit ripen and fall down but their substance is converted into another tree. Spiritual life then may be understood as a continuous flux and reflux of energy. As I have stated before, and as Hanna happens to confirm, in our times, this spiritual life and its contents seem unintelligible to those who are still and solely tied to materialistic values. Fortunately, some individuals feel a natural inner need towards individuation and try to develop it – to return to the Garden of Eden, as it were, with its four rivers in order to recover their original totality. Here, the quaternity of the rivers of Paradise happens to represent one of the symbols of totality which humans urge to rescue. In Christian religion this quaternity is replaced by trinity, which means that the symbolic figure of Satan is excluded from the basic dogma, as something which all humans should repress. To come to terms with the darker side of our nature is to accept the original duplicity innate in ourselves.

Among so many symbolic insights on man's dual nature, Brontë offers us the figure of evil (shadow) through different characters, to show Jane's own split psyche, which is also like our profound double. Here it is important to recall the figure of the serpent (Lucifer) that the Christian church condemns. Despite the Church denying this figure and equating it with the Devil, the serpent exerts an important role in human lives, for it comes to represent the means through which we become acquainted with knowledge of good and evil. Individuation then consists of leaving the realm of ignorance and unconsciousness so that we can, as it were, re-enter the fourth gate of Paradise, now fully aware of our dual nature (Hanna 1-14).

Much of what I have considered so far regarding the process of individuation comes across clearly throughout Jane's journey. By facing the terrifying problem of opposition in herself as well as in others and by enduring the tension between opposing impulses within, Jane learns to reconcile these antagonistic forces – good and evil/ inner and outer worlds. Pursuing the process of individuation in *Jane Eyre*, it is interesting to observe how Brontë seems familiarized with certain principles of Gnosticism and alchemy for the great deal of references to numbers three and four (and multiples of four), a field of studies in which Jung deeply researched. For example, the number three prevails before Jane's declaration of love to Rochester and the number four afterwards, which, in symbolic terms, we may consider a serious commitment and advancement towards individuation, since number four embodies the idea of totality. Jane's urge for totality is an acknowledgment that she must be independent and free of any confinement that may remind patriarchal authority and tyranny. In this context Brontë shares the concerns of later feminists. For Jane, there is no frontier between man and woman, thus she may declare her love to a man, because "women feel just as men feel" and "it is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex" (96).

From the point of view of Lauter and Rupprecht, generally speaking, Jung's individuation seems a feasible approach, for the opportunity he sees in the conciliation of the opposites between masculine and feminine. However, despite his great effort towards individuation, this theory presents certain inconsistencies, mainly due to the arbitrary limits Jung posits on the development of both sexes. That is to say, by associating Eros (relatedness, emotion) to females and Logos (separatedness, reason) to males, Jung does not contribute much to an accurate description and assessment of women's experience, and he

perpetuates a cultural bias of women's powerlessness. It seems that Brontë did her best to contradict socially-constructed ideas of the feminine through Jane Eyre, and it becomes evident that endurance and determination are the *sine qua non* conditions for self-definition or self-rule.

To read the work of a nineteenth-century woman through the lens of the feminists at the turn of this century is to attempt to understand the present by coming to terms with our collective past. By examining and understanding the distortions on women's conditions in *Jane Eyre* and grounding women's internal and external limitations on the perspective of the time, we may come to redress the female disinherited state with the set of representations of the present, so that we may construct an updated gender identity. But *Jane Eyre* goes beyond this. It provides an in-depth investigation of human psychological development through the archetypal images of the characters, with special concern with Jane. All this helps the reader to analyze not only figures in the novel but also his/her own life in relation to his/her personal relationships. As *Jane Eyre* may be considered part of the background that shapes the values and meaning of one's life period, it also reminds *fin de siècle*'s women that they have power and that they can extend their influence to their social context, whose effects may bring not control over others, but balance and happiness to individuals in particular and to society as a whole.

Notes

[1] As we saw in Chapter I, Jung understands persona as a mask humans wear to hide their true nature or an individual identity – "conventions, idiosyncrasies, stubborn plans, and so forth" – they assume to deal with the world (*The Archetypes and the Collective Unconscious* 20-122).

[2] All references to *Jane Eyre* herein pertain to the Norton Critical Edition, edited by Richard J. Dunn. New York: W.W. Norton & Company, 1987.

[3] By the same token, hills, mast, and "swollen sea" may be read as representative elements of the heroine's sexual life (in Jung's view, instinctual world), which nineteenth-century women were not allowed to manifest explicitly as women do today, even because this inner drive was not consciously recognized in the outer world as such.

[4] Helen and Jane have different goals in life. Whereas the former perceives the world in terms of moral rectitude and virtue and accepts punishment masochistically, Jane's happiness should be reached through emotions, sensitivity and love, even knowing it demands sacrifice.

[5] Focusing on Cinderella, I may say that, whether one is a fairy tale lover or not, it will be quite impossible not to perceive that the fairy tale motif comes up in the first chapter of the novel. Here we have Jane as an orphan, left with her wicked stepmother (Mrs. Reed) and her two wicked stepsisters (Georgiana and Elisa). Jane and Cinderella are both chastised by wealthy society, because of their financial condition. However, *Jane Eyre* comes to diverge from *Cinderella* in the Christian overtone which underlies Jane's conflict with Mrs. Reed (Jane forgives Mrs. Reed in her deathbed, even without letting drop a tear, and thereafter develops a bond with her cousins). If we follow attentively Jane's exodus, we will see that Brontë reproduces the triple figure of women some other times as in *Cinderella*. This triad of female adversaries also appears at Lowood Institution in the figures of Mr. Brocklehurst's family, and again, at Thornfield Hall, with the Ingrams (Mrs. Ingram, Blanche, and Mary), testing Jane's self-esteem.

CONCLUSION

Revision is an act of seeing a concept, a discourse, an identity, or any idea or value with fresh eyes, envisioning to correct, amend, and mainly, to revitalize previous thoughts in the light of later perception and reality. In so doing, we can often liberate the present from certain distorted assertions and norms entrenched in the past. Revision is also an act of survival – a natural human impulse to follow the dynamics of life, as well as a demand of progressive civilizations. As the object of this dissertation is woman, to reexamine assumptions and judgments on women issues from the previous century at the turn of this millennium is to rescue some fixed patterns of female images so that we can live them afresh. As we came to believe that women's experiences were constructed under certain political, religious, and socio-economic parameters with little attention to women's inner needs and wishes or to their actual capacity, to have neglected women's psychological development and sense of identity here would mean to continue making the mistakes of the past, that is, to reinforce women's alienation and marginality. Thus, women's subjectivity and self-assertion became the primary reason for my investigation, taking into account that the material of women's inner lives (thoughts, perception, dreams, and desires) is of vital importance to apprehend and depict their identity.

Considering that the data associated with femininity is too often based on a patriarchal structure of ideas and, hence, conditioned by the limitations of human male consciousness and culture, I felt the urge to investigate the deep layers of women's unconscious world, to see to what extent such world might reflect their nature. Moreover, as we also believe that the parameters to describe women's experiences were based on the

binary difference between the sexes, to the point of society often keeping women excluded from its official institutions of power, it was worth analyzing the evidence of this formulation. It was here that the work of the archetypal feminists Estella Lauter and Carol Rupprecht became necessary, taking into account that their research goes beyond external reality to reach women's mental process, that is, "patterns that may exist in our perceptions, imaginings, and cognition". These archetypal feminists make us understand that only by descending to the underworld of the collective unconscious one can **reformulate** and **redefine** the reified concepts of the feminine (*Feminist Archetypal Theory* 220).

Charlotte Brontë's *Jane Eyre* was the means through which I carried out my analysis of female subjectivity, considering the fruitful material which the book offers to assess the arena of the underworld. However, in exploring the feminine inner world in Brontë's fictional characters, it was not my purpose to isolate the fictional figures from nineteenth-century women, but to try to see them in the context in which the novel was written. That is to say, I tried to analyze the stages of the psychological development of a female protagonist – Jane Eyre – in confrontation with male and female counterparts (as representative figures within the process of shaping the collective identity), in the light of Jungian theory of archetypes and individuation, and archetypal feminist theories, envisioning the reintegration of the marginal force into the central discourse through the process of individuation.

As I have stated in the Introduction, women's "otherness" – a marginal condition within patriarchal society – came to prevent them from sharing many of the advantages of their counterparts. The home was considered women's appropriate realm, for it was supposed to be attuned with female biological and psychological nature. That is to say, to climb to the same position as men was alien and inadequate to femininity, and to do anything

against "femininity" was to betray its true essence. This culturally-constructed concept turned out to restrict women's sphere of action and, consequently, made them feel oppressed and stigmatized by society's discriminatory rules and patterns of behavior. By negating women some basic human rights, such as the freedom to choose their own patterns of living and to express themselves, patriarchy made women feel uneasy and rebellious, even if this eventually led them to attempt to conquer another space different from the realm of domesticity. This uneasiness became more problematic due to the natural demand of survival for those who became widows or divorcées, considering their shortage of income to maintain their families.

Still, the industrial revolution has changed the face of the world and its inhabitants' way of living. Capitalism brought forth consumerism. Life was no longer the same as it was in the beginning of the nineteenth-century. Human beings, particularly women, felt the necessity of following and adapting themselves to rapid development and change. Some women started working outside the home and soon claimed the same position and salary as men, for they could not accept and accommodate themselves to the previous rules and norms dictated by society. Nonetheless, despite the great industrial and economic progress which the world underwent, many male minds did not advance to the point of accepting women in the same market. To admit women in the political and socio-economical environment meant to share authority and control – positions that men would not like to lose. Thus, women who dared to cross the fixed patterns had to face male authority and supremacy – a powerful force which often worked to devalue women's experiences and sense of identity, or worse, to silence their voices. From this imbalance sprang the women's movement in the socio-political and literary scenes. The atmosphere of dissatisfaction

generated different lines of thought concerning women's issue. Some groups would no longer accept living under male domain and struggled for their own place in society. Their potential capacity in different fields of knowledge could no longer be underestimated, which eventually came to alleviate the idea of female fragility and inability which had mostly been created by male culture. From then on, women's sense of identity started gaining ground.

At this point, I would like to address some peculiarities of Victorian Britain, considering that some of the then prevailing models of femininity (often recognizable with us today) are in need of dismantling. Kimberley Reynolds and Nicola Humble's concerns with *Representations of Femininity in Nineteenth-century Literature and Art*, the sub-title for their book *Victorian Heroine*, make us see that the Victorian period (1837-1901) was tremendously marked by contrastive human experiences not only in terms of economic conditions but also education, sociology (urban and rural), and mainly, the separation between male and female (for instance, within the female category, there was the division between 'pure' and 'impure'). This tendency to classify things – an obsession for the Victorians – also appeared in personal and sexual relations, suggesting a certain "illusion of control".

For Reynolds and Humble, this obsessive habit was mostly inappropriate when applied to the sexual aspect of life. From this habit of categorizing things sprang up the divided pairs of opposite – 'angel and fallen woman' – images of femininity created within Britain's patriarchal system to regulate female sexuality, for one thing, so that wealth and property could be kept in the father's hand. The fact is that, with the rise of industrial capitalism, the regulation of female sexuality (which proliferates in several areas, such as social, medical, legal, and psychiatric) became a social demand, considering that the

'irregular' use of sexuality would represent a threat to the economic stability of society (rather than merely to moral codes). This repressed and hypocritical way of linking women to sexuality so prevalent in Victorian times came to legitimize the sexual double standard – the pure and desexualised woman (the 'ideal wife-mother') and the highly sexualized, the whore (conversely, men's sexual drive was regarded as "regrettable but normal"). It is this paradoxical model of femininity that novels and other works of art of the period sought to explore and reformulate. Thus we see Victorian heroines battling to subdue their sexual impulses and passion, as in the case of Charlotte Brontë's Jane Eyre, an attempt to heal the problem of social dislocation caused by the hypocritical dissociation between women and sex (*Victorian Heroines* 1-37).

The ideology of different identities and different spaces for men and women was also felt within literary production. In this respect, writing and publishing fiction was considered an ability restricted to men, whose pen/penis was a hegemonic means of creating life and keeping it to posterity (Gilbert, "Literary Paternity" 486-496). Thus, men had absolute control over the business of writing and publishing, that is to say, they had the authorship/ownership of the printed page. Women were just passive and subordinate figures, objects manipulated by male desire either in literature (through characters' behavior and images) or in other spheres of life. But women were also readers. And soon, technological advances such as the printing press and other machines allowed women to develop their capacity in many areas of knowledge and, more importantly here, in the literary one. As a result, a significant amount of written materials generated by women started entering the market – a step further in women's life which, undoubtedly, would eventually encourage women's autonomy and sense of identity and subvert male supremacy, breaking the strict

dichotomy between men's and women's experiences. Despite starting to write in a disguised way, that is, by using pseudonyms, women soon conquered their own space and began to move out of male authority.

Examining women's psychological condition through their written production is not the same as examining men's. The way women perceive the world in men's texts, that is, the recurring female patterns attributed to their nature (their femininity), is too often a male-constructed trap that limits women's space and keeps them under men's power. I have no doubt that this gap between male imagination and fact is quite acceptable by a certain group of women who see advantages in fulfilling men's fantasies, or by those untrained in logical thinking. As a matter of fact, women's imagination is as complex as men's. The problem is that descriptions of the female mind within individual consciousness and culture often imply inaccurate ideas of women's genuine perception, imagination, and cognition, for most assumptions and judgments may be contaminated by socio-cultural biases.

It is here that Carl Jung and the archetypal feminists, Estella Lauter and Carol Rupprecht, have their appropriate space. Even though the two theories clash in many points, they offer helpful material to liberate women from myths that confine them, so that their future can be better shaped. Initially, I felt that it was important to turn to Jung's theory on feminine psychology, and later, to archetypal feminist theories, so that I could better understand the heroine's psychology in *Jane Eyre*. That is to say, by confronting the two lines of thought, I could examine whether there were any recurring patterns concerning female subjectivity and sense of identity as the result of past collective experiences, or if female images changed in a given time span.

To examine the heroine's natural growth in *Jane Eyre*, I had to foreground Jung's concepts of self, ego, persona, animus/anima and individuation. It is worth reminding here that ideas of good and evil, positive and negative, as well as the binary opposition between men and women regulate Jung's theories of archetypes (for he believes that these opposing forces dwell in the human psyche and often show up in the forms of images, motifs, and symbols, in dreams, fantasies, visions or in the arts), also abound in Brontë's fictional characters through projections. Even though these representative manifestations of the unconscious (archetypal images) seem irreconcilable, they contain in themselves the seed of reconciliation. It is from the dialectical interaction between forces from the conscious and the unconscious worlds that humans may reach wholeness, that is, individuation. In this respect, for the archetypal feminists, duly revised, Jung's theories of archetypes and individuation seem adequate to trace the psychological development of Brontë's heroine.

The explorations of the oppositions – good and evil, male and female – are in fact part of the organization principles which regulate the novel and hold sway over the conflicts between Jane and some of the main characters, such as John Reed, Rochester, St. John Rivers, Reverend Brocklehurst and Mrs. Reed. Most significantly in the novel is the visible representative opposition between male and female. It is from the incidents around the heroine's life and their iterative images that it became possible to identify the predicament of women. Still, I realized that most of Jane's actions, attitudes and activities are manifestations of her genuine nature (as individuality, will and determination), just as male characters' patterns of behavior are to a great extent products of the androcentric culture to which the novel belonged.

From childhood to adulthood Jane reveals herself as a woman who does not measure any effort to reach her intent: independence, self-awareness, and freedom. Jane's reaction in the face of the outer and inner conflicts she comes across evinces a strong personality rich in will and determination. Despite being attacked by opposing forces within herself, Jane reveals that she is able to dominate them in a conciliatory way, by consciously integrating them to her personality, that is, by recognizing negative experiences as part of her own total self. Each victory over inner and outer conflicts helps her to strengthen her ego so much underestimated by the patriarchal ideology of her male counterparts. More particularly, it is through Jane that we may feel how materials from the unconscious world manifest themselves autonomously and how Jane gradually dominates them. For instance, Jane's encounter with the shadow, either the despised side of her own personality or the positive one which she projects upon her personal relations, is different from the other female characters'. Jane's aim in life is better defined and more free (at least tentatively so) from certain collective contamination, such as religious and socio-economic restraints. As a matter of fact, the female characters who share spaces with Jane, such as Bessie, Mrs. Reed, Mrs. Temple, Helen Burns, Blanche, Bertha Mason, Mrs. Fairfax and some other minor ones, are representative figures of negative and positive aspects which Western culture used to impinge on women's image – either in the form of a cruel, mad or seductive figure or in the form of a pure, docile, protective and nurturing one. Indeed, these women come to help Jane develop self-awareness and a sense of identity.

Jane is quite a modern character for nineteenth-century society, taking into account the way she challenges patriarchal parameters to conquer her rights as a human being. For Jane, marriage means a union of love, respect, independent will – a union based on

integration and mutual cooperation. Moreover, marriage turns out to be a **means** not an **end,** as most nineteenth-century women were trained to believe in. Examining such images of women, I realize that the advance of sciences and technology has now helped many women change the way they see society and the way society sees them. Many of today's women compete with men in knowledge and in the market with the same aim – the desire to fulfill ambitions, to have a better standard of living, either to share it with a family or to enjoy it on their own. Undoubtedly, norms, rules, laws and language which regulate many current societies are still under the influence of male culture and, hence, only by challenging established notions with the support of reason and intellect, women have changed the stereotypes of being frivolous, passive, and fragile. However, just as there are women with strong will and sense of identity, there are those who are unstable and dependent. But the same happens with men.

In short, I would argue that there are only biological differences between men and women, but these biological differences have helped men take advantages over women. Non-biological attributes exclusive to men and women respectively are just cultural constructs, that is, they are rooted in socio-economic, religious, and political biases. Indeed, we are all human beings, and hence, incomplete and subjected to mistakes and errors. Life is a school – a place where we may have the chance to develop experiences and abilities, make discoveries, and learn lessons. Some humans are open to be cooperative, sensitive, kind, rational, others are not. Unfortunately, women and men are ruled by the stereotypes of "feminine" and "masculine" behavior and these concepts have restrained and limited women's and men's psychological growth. Let us agree, as the archetypal feminists did, with Jung's thought that only by integrating the opposing forces in their psyche, men and

women can reach individuation. The balance of a human being's internal qualities will bring about welfare to the individual in particular and society in a large scale.

As we turn back to nineteenth-century England, particularly to Charlotte Brontë's *Jane Eyre* at the turn of this century, we have the opportunity to examine the past with the lens of the present, so that we can make today's women embrace life more fully now and in the future. Although most prevailing concepts of knowledge and truth are still shaped by a male-dominated culture, the women of the turn of the millennium are gradually moving beyond the constraints of masculinist thinking, articulating their own values and including their voices in so-considered male areas, such as thinking, logic and reason. To be engaged in scientific areas no longer suggests the atrophy of a woman's reproductive organs or the inhibition of her emotional capacities, but evinces her actual intellectual potential. Yet, I want to argue that to trace definite or definitive patterns of women's subjectivity is problematic, since their psyche is as ambivalent as that of their counterparts. Western tradition's idea of dividing human nature into two exclusively different beings has become quite obsolete. We all recognize the importance of both hands working in cooperation and interdependence. Let us consider men and women as parallel streams, with autonomy, independence, their own background knowledge and idiosyncrasies. No longer man – the possessor of the phallus – as the center of the universe and woman as the Other.

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